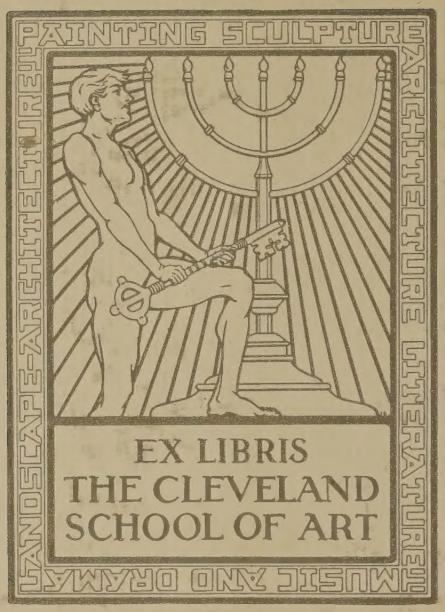
Picturesque China


PAINTING SCULPTURE ARCHITECTURE LITERATURE
LANDSCAPE ARCHITECTURE
MUSIC AND DRAMA
EX LIBRIS
THE CLEVELAND
SCHOOL OF ART

ORBIS
TERRARUM

PICTURESQUE CHINA

Architecture
and
Landscape

A JOURNEY THROUGH TWELVE PROVINCES

by

ERNST BOERSCHMANN

BRENTANO'S INC., NEW YORK

Withdrawn from
CLEVELAND
SCHOOL OF ART
LIBRARY

915.1
B63

TEXT AND PHOTOGRAPHS
BY ERNST BOERSCHMANN

(TRANSLATION BY LOUIS HAMILTON)

COPYRIGHT BY ERNST WASMUTH A.-G., BERLIN 1925
PRINTED IN GERMANY

The present is flux, the future veiled, but the past is immutable and clear. It is only from the past that we learn to comprehend our own checkered lives. We can hardly interpret them without its aid. Man has incorporated into his art the immortal ideals of his spirit and his people. And especially in architecture do we find that the external forms and needs of our daily life are also reflected. But at the same time it also embodies the true essence of our life. The spirit of the past exists in the works of architecture, and is visible everywhere in the present. It helps to determine our character, and with it also our actions.

Apparently the character of a people changes in the course of the centuries. The aspect of the times changes. Ancient monuments and forms disappear. The monotony of our workaday lives, and the tempestuous present sometime hold us with terrible force. We are rendered breathless, and then we almost despair of humanity. China too is now in a state of nearly complete confusion. That which exists passes, and immense works of culture perish. At the same time new ones are being created everywhere. The real spirit of the people is imperishable even in a new epoch. We help to disclose this nucleus if we hark back to the ultimate meaning of architectural monuments. Only such lasting conceptions drawn from China's living sources are explained and depicted in this book.

The characteristic spirit of Chinese architecture is a religious conception. Once we recognize this we are also able to understand the buildings themselves. And the finest convictions of the Chinese were expressed in the religious spirit. Here is the root of all activity. The resultant inner forces should move us when looking at the external picture of the Chinese landscape, at that nature that made this people what it is, and at the works of architecture by means of which the Chinese breathed life into their country.

All Chinese architectural monuments express a profound religious feeling. We feel the unity of man with nature; his dependence on her. The Chinese found the visible expression of this in a world of gods which they created for themselves. The thought of such a natural religion appears at its purest in the state religion, in the veneration of the sun, the moon, and the stars, of earth and agriculture. These state temples, as also nearly all the temples and sanctuaries, are still mostly ensconced in sacred groves where religious life is far removed from the din of the busy world. The world which vested nature with divine life, and which is known to us from the sacred groves of the Greeks and Romans, and our own ancestors, is alive in China to-day. Everything is perpetually glorified by the gentle light of love of nature to whom one is so devotedly thankful.

A metaphysical trinity of forces is the starting point for both the ancient Chinese as well as the modern Buddhist realm of thought. Two dragons playing with the pearl of perfection are the most beautiful symbol for this. They are the two forces which appear at once in each phenomenon, in the spiritual as well as in the physical, and which work at the new form till it has attained its perfection, and till at last it disappears again. Of equal size, and equally opposite, half in play, and half in strife, always alive in their movements, incorporating the principles of male and female, the two dragons from the east and west struggle for the pearl, poised, shining, blazing, and revolving between them: a counterpart of the sun, a symbol of unity and perfection. Yet the dragons strive towards the unattainable, a phantom, the unity of being.

B 836

This disappeared with the phenomen itself. And the forces only join again with that unity when they themselves cease to exiſt in death and nothingness. But till then they remain in an extreme ſtate of tension and activity, and fulfil their deſtiny to help build up the visible world and the countless single phenomena.

The symbol of this duality of dragon, which, together with the central jewel conſtitute a trinity, dates back to the moſt ancient times of man and is already met with in its beginnings in very early works of art in Asia. In these, it is true, it is only possible to imagine their original meaning. But the Chinese have clearly developed their own symbol and consciously interpreted it as the true conception of life. The Chinese character always appears double, as a duality. Large-minded, and at the same time considering the slighteſt details, idealiſtic and materialiſtic, indifferent and persevering, feigning carelessness and extremely careful, ſtrange to the world and of supreme energy, cold-blooded and hot-tempered, tenacious of traditions and eager for novelties, even for revolution, two contraſting qualities are always revealed. And in the wide arena of spiritual life there are always two hoſtile movements contending with each other. But at the same time the Chinese as a nation, as well as individuals, are true patterns of a complete and uniform culture. The ultimate truth in China is always based on the pure foundation of the absolute true. It is nothing more than that which is represented by the symbol of the two dragons with the pearl: the conviction that there is a real world of ideals whose fineſt forces are effective in us, but not comprehensible, and another unreal and false world: our life, bright but tempeſtuous in its ſtruggle of peaceful forces which we muſt also shape harmoniously, if possible as a replica of the spiritual or real world. The desire to flee the world, and the need of untiring activity in practical life arose simultaneously out of this thought, as well as the desire for greatness in art and for development of the smalleſt details. And both parts, the spiritual and the physical, were also joined and sublimated in the works of architecture which should be the symbols of divine influence, witnesses of our relationship with nature, expressions of our unity with the supreme God, whether we call him Tao, Confucius or Buddha.

The main thought that runs through the intellectual culture of China like a thread is the close connection of man with the earth. This is the mother from which he springs, feeds him as long as he lives, and is his refuge after death. Hence the attachment of the Chinese to their native soil. This causes them to desire to be buried in it if possible. The love of their own home diſtrict is more developed than in any other nation. People from the same province, and ſtill more from the same diſtrict, become closely attached to one another when abroad, and are touchingly happy on meeting.

And if the Chinese, familiar as they are with their native earth, regard themselves as part of it, look upon it as the source of their power and soul, they also lift their eyes up to the mountains the source of the soil. In them they see the origin of their own being and of holiness, the seat of the Deity. The mountains connect earth with heaven. The higher they are, and the more conspicuous by some peculiar features, the more sacred they are. The caves and crevices in them are inhabited by spirits. Temples are built on them. Celebrated ſtatesmen, ſtudents, poets and saints come from them, and return there again after their life's work is accomplished to be one again with nature. Buddhism carved thousands of Buddhas in the rocks as symbols of divine power, and Chinese antiquity already seems to have known the sleeping figures of gods in the caves: symbols of the latent power in nature which only need awakening. The beſt curative herbs come from the mountains. Their slopes are the favourite spots where the dead are buried, and the dwelling-places of the living. Thus the towns are located where they are protected by mountains.

The power of the sun carried the soil from the mountains down to the plains, and there it created the fertile fields. It needed water for this purpose. This rises by evaporation, crowns the

mountains with clouds, does its work as falling rain, and disappears completely in the ocean. Water in China has been veſted since the earlieſt times with a high degree of ſanctity, and it is praised as the pattern and symbol of human activity. Its continual effects, incessant, and often unperceivable, accord with the Chinese conviction of the slow development of all things in the life of the individual as of the ſtate. And recognizing this, Laotze coined his celebrated word Wei wu wei: "work and yet not act". He pointed out that humility, which is the trait of a really great man, like water always seeks the loweſt place: "To dwell in places shunned by all men brings us near to Tao" Confucius compares Laotze to a dragon. He knows how to live hidden in the darkness of the water, but also to rise to the surface, to leap into the air as the symbol of the glory of a great deed that can be perceived from afar.

Heaven is the male principle, and earth the female. Together they form the Chinese universe. The sun is regarded as the embodiment of heaven, and as the chief planet which quickens life in the womb of mother earth with its heat. For this reason the sun is considered to be the progenitor of life. This is expressed in the position of all buildings, houses, palaces, and towns whose main axes are all directed south, to the noonday sun. And even where mountains, rivers, or roads make another position necessary, the southern axis obtains in the government buildings, towns, altars, and dwelling houses. Nothing is more characteriſtic of this desire for rhythm, and the force which uniformly great thoughts have in China, than this fact of the common direction of the axes of buildings.

This idea of conſtruction has exercised a determinative influence on the outward forms of life. Even in the smalleſt home the maſter of the house receives his gueſt at the door and accompanies him along the line of the axis of the building to the place of honour at the end of the room, sits next to him, and both look towards the south while conversing. Receptions of the higher officials are more ceremonious in the government buildings. In them the gueſt walks along the long flight of courtyards through the wideopen doors of three, four, and even five gateways to the reception-hall at the end of the axis where the prescribed order of sitting is religiously adhered to. The length of the axis is often enormous in the palaces and temples, in the main-buildings of which the ſtatues of gods or, as in the case of the temples of Confucius, the name-tablets look to the south, and where the crowd of prieſts, officials, and laity when praying, sacrificing, and doing homage muſt turn to the north. Owing to the symetrical position of the gateways and ſtreets within the rectangle of the town-walls such long axes are self-evident. The moſt impressive arrangements is in Peking. The whole of the dual city is divided by a huge axis turned to the south along which the Imperial Town also lies at the feet of the Coal Hill with its five peaks. From here, from the imperial throne, the emperor looks to the south over his wide empire, when, on his birthday, or New Year's Day, the officials and the multitudinous crowd of his subjects in the temples of each city and village did homage to him, and doing so looked northwards to him as the representative of heaven on earth, the mirror of the sun.

The trinity of heaven, earth, and water are continually depicted in art. It is not the picture of the sun that ſtands for heaven, but that of ether; the air seen as sun-created clouds. Rocks project out of the water, and the clouds pass over them, a symbol of the fluxing present, the fixed paſt, and the veiled future. The outer aspect and the inner character of nature, and with them her beauty itself ſtand revealed harmoniously to us in this trinity. Herewith the conception of beauty seems to be arbitrarily reduced to its elements. But this reduction originated from a profound love of nature. It is closely connected with metaphysical ideas and ethical truths, and thus became the source of the aſtonishing beauty of Chinese art. The impression we have of a beautiful landscape is dissected. The single points are dealt with separately, and the component parts of the surroundings, the mountains, plateaus, plains, ſtreams, cardinal points, and the direction of the wind are utilized from the point of view of their internal values in planning a building.

This attempt has been reduced to a fixed formula under the name of Fengshui. This well-known word signifies wind-water, but in its wider sense ſtands for the relations to the surrounding nature, the influence of the landscape on the beauty of the buildings and on the happiness of the inhabitants. The pre-conditions of a perfect site are often present. The building, perhaps a roomy temple, is situated on the side of a mountain, and rises in terraces, without however attaining to the height of the summit itself, for the temple muſt be protected and shaded by it. On the fourth side, if possible facing south, there is a diſtant view, the prospect of a great valley closed in on the other side by a range of hills, or the view extends over the endless plains. Certain summits of the neighbouring mountains, often the main summit, are crowned with pagodas, small temples, or pavilions to harmonize the magic forces of heaven and earth. This thought is akin, for inſtance, to our conception of the outflow of magnetic force from a pointed conductor. And the Chinese geomancer also regards the forms of nature as a magnetic field. For the situation of mountain peaks, rivers, valleys, or buildings may also lead to the divergence from the south-north direction; generally the ideal one for the line of the axis.

The situation of Peking is no only extremely beautiful and favourable according to Chinese rules, but also according to our own ideas. The valleys of the surrounding mountains, especially the celebrated Weſtern Hills, are filled with magnificent temples. Pi yün sze, the Temple of the Bluish-Green Clouds, rises above the others as the moſt beautiful. Gate after gate ſtands along the main axis, and court-yard after court-yard, with a great number of edifices, all symetrically placed. In this case the axis does not lie due south, but conform with the ridge of the hill upon which the monaſtery ſtands south-eaſt pointing ſtraight towards Peking itself, the heart of which is about twelve miles away. Here it is juſt this divergence that is magnificent in its effect. Standing on the terrace of a richly sculptured marble pagoda with five towers, the higheſt point at the end of the monaſtery embedded in its thick fir and cypress groves, we look over the baluſtrade and see the mighty town with its high towers and palaces situated in the far diſtance like a faint picture. The firſt rays of the morning sun reflect the sparkling and glittering light of Peking's green, yellow, and blue glazed roofs back to this monaſtery, and the Buddhiſt pagoda sheds its sacred spirit on the town. Up here are hundreds of Buddhas carved in the marble surfaces, and the terrace of the pagoda is a throne for the gods from whence one can enjoy the beauty of the world as from the Weſtern Paradise of the Buddhiſts. Round about the Weſtern Hills, and on the plain, numerous other temples maintain the conception of holiness. They form a wreath of sacred buildings around Peking and seem to promise happiness to the inhabitants.

Three groups of imperial graves are situated in a wide semicircle round the capital. They were erected at the foot of the hills by the Ming and Manchu dynaſties. They are a day's journey from Peking and from one another. And yet they form, together with the capital, a landscape unit. Each of the groups is planted in a wide mountain bay immediately below the Great Wall which climbs over the hills behind, and itself conſiſts of numerous single tomb temples. Again, each of these temples is situated between and in front of the bare hills in a rising valley, and hidden in a thick grove. Each contains numerous courts and buildings with the tumulus and tower as final. The great tomb diſtrict is one enormous grove enclosed by a wall. The main axis was separated into divisions by marble gates, bridges, columns, and gigantic figures of marble animals. The laſt reſting-place of the emperors was guarded by the Great Wall which, at the same time, protects the whole empire to the north. And from here, above Peking the capital, on the outmoſt edge of the Yellow Plain, with their faces turned to the south, they ſtill survey in death their vaſt empire. The culture of all epochs and peoples has not produced an idea of planning buildings of such sublimity.

It was certainly in the northern part of China where the roomy ground-plans of Chinese buildings were first developed. A far-sighted policy, which extended to Western Asia already centuries before Christ, and great colonial possessions continually directed attention to distant parts, and imbued the Chinese mind with a wide conception and treatment of things. Thus, just in the north, and particulary under the supervision of the last reigning dynasties were developed those great architectural ideas that could only be realized by utilizing the natural contours of the ground to the very greatest extent.

In Jehol the emperor Káng Hi had already laid out a large park as his summer residence, as well as some Lamaist monasteries as witnesses of his victorious expeditions against the Mongolians and Tibetans. His great-grandson Kíen Lung continued the work of subjugating these peoples, settled a number of them in Jehol, and founded other Lama monasteries there. These were built according to Tibetan patterns, and some of them even bear the names of the originals: Pótála and Tashilumbo. The twelve Jehol monasteries are situated on the slopes of the mountains on the other side of a broad valley and their axes are directed towards the imperial park, the residence situated in the middle, and accentuated by a slender pagoda. In the midst of a sublimely beautiful landscape the buildings are placed in such a manner as to be perfectly harmonious in their grouping. The construction of the details of the single monasteries clearly show the symbolical trait of Chinese religious architecture, and at the same time the connection between the religious ideals of Central Asia and China.

The main part of the most important Jehol monasteries is a central building in the middle of a square with arcades. Has a door in the middle of each side. This is a representation of Buddha's spiritual world conceived as a sacred castle with four gates, four corner towers, and standing like a town with a sanctuary in the middle, and uniform with the division of the visible world according to the cardinal points. Sometimes the four gateways have four towers built above them, resulting in the symbolical number eight. In this Buddhism and ancient Chinese conceptions meet. The Chinese always count the middle, and thus obtain five cardinal points, but also the important number nine. In Pú lo sze, the Monastery of Universal Happiness, a circular building rises over two square terraces. It is similar to the Temple of Heaven in Peking, and like it, is also covered with blue glazed tiles. The circle, as symbol of the male heaven, over the square, as the symbol of the female earth, points to the dualism of the moving forces that are yet joined in unity. On the lower terrace there are eight bottle-shaped pagodas made of varicoloured terra-cotta: one at each corner and in the middle of the sides. The surrounding arcade with the four doors stands for the castle in which we must conceive this system of the universe to be placed. The Lamism of Tibet consequently represented this castle as a mighty building with formidable walls which could not be scaled by the devil. The Pótála Monastery in Jehol is one of these strongholds.

Beyond the political considerations of the emperor, there were also certain inner religious motives that Lamism — the most bizarre form of Buddhism — has enjoyed a sort of privileged position in China till to day; at least in the north, though it was foreign to the masses, and most decidedly distasteful to the *literati*. Tibet, as the highest inhabited country of Central Asia, attracted the attention of the Chinese to the loftiest mountains, the Himalaya and the Kuenlun Mountains, which latter they regarded as the fathers of all mountains in China. There all the great streams have their sources, and from thence they carry the soil down. It is in these mountains, connected with numerous mythological conceptions and legends, that one is nearest to heaven. When yearning for the highest things in this world the Chinese think of these mountains in the heart of Asia. Tibet, the highest country, the seat of the Yellow Doctrine, is for them to a certain extent the embodiment of a supreme wisdom.

The connection between religion and the surface of the ground originates in the conception of Chinese sacred mountains. The whole country is divided according to religious maxims, and according to the points of the compass by the five Sacred Mountains, one in the north, south, east, west, and centre. They are always the highest in their district, conspicuous by their shape, and sacred since the most ancient times. The conception of these mountains characterizes to a high degree the need of the Chinese to find a perfect equality between their innermost convictions and nature herself. Now the five mountains, are for instance, the same as a temple in Jehol with its central structure and four corner-towers. The whole country should be regarded as a single temple. We may speak of an architecture of the empire. This line of thought was followed up. And each of these mountains stands for a symbol of the universe. Each could be reached by four gates conforming with the cardinal points. This was found confirmed by heaven itself, for the western mountain Hua shan in the Province of Shensi is, thanks to nature, a system of five summits arranged according to the cardinal points.

These Sacred Mountains harmonize the influences of heaven and earth. They are covered with numerous temples, and are the annual goal of vast crowds of pilgrims. Each of the mountains rises majestically and abruptly from the plain as undisputed culminating point in the landscape. At their foot stands a large temple with its axis directed towards the summit. This temple is built like a strong castle: a large square with walls, battlements, four gates, and eight towers surrounded with arcades, and in its midst the main sanctuary, the great hall. The temple itself is the picture of the whole system; the mirror of the spiritual world. The Eastern Mountain, Tái shan, is reached by a steep stairway, the Celestial Ladder, to the southern Gate of Heaven. The mountain has four such approaches at the four cardinal points, and is thus the mirror of the cosmological system. The temple of Yü Huang, the Jewel Emperor, crowns the summit. He, a personification of the supreme god, is by preference regarded as dwelling on the highest summits of the mountains where heaven and earth meet. There the white clouds sail by, pictures of human souls ,and intercede between earth and heaven. When I stood on the summit of the Hua shan surrounded by a living world of gods, and looked through those white clouds down on the plain and the distant glittering bend of the Yellow River, I imagined I was removed from earth, freed from earthly ties, and at home with the spirits of Tao in their airy realm of enchantment.

Buddhism adopted the idea of the sacredness of the mountains, and created its own four Buddhist sacred mountains: also called the Four Great Celebrities. Seats of the four great Bodhisattvas, they too were placed in distant parts of the country as symbols of Buddha's doctrine, as religious lighthouses erected by nature, and presented by her to the people. The middle, the personal Buddha, is not embodied. His spirit fills invisibly earth and humanity, and just for this reason influences each individual human being personally. He is only recognizable in his four great apparitions. The number four of the Buddhist, and the number five of the ancient Chinese Sacred Mountains, both taken from the external picture of nature, yet imbued with an inner sense, conjoin to the number nine, the symbol of profound wisdom.

The sacred Wu tái shan, the sanctuary of the Yellow Doctrine of Lamaism, is the mountain with the five peaks. Between these peaks lies the broad plateau with its monasteries grouped around a great white pagoda. The relation of nature itself to the sacred number five is continually repeated in the sanctuaries, reliefs and ornaments of this consecrated spot. On the most elevated point were five gilt bronze pagodas as representations of the five peaks. The overflowing of the spiritual and religious world was incorporated on them in the shape of numerous relief-figures of small Buddhas which completely cover the surfaces. And on one of the bellied bronze bodies appear as an embodiment of the motive forces of the air the two dragons snapping at the jewel of perfection, but prevented by the Garuda, the guardian of the treasure, from attaining their end. A bronze roof in Jehol shows the same picture of extreme vital energy. There the dragons come flying or springing through the air in eightfold form as a kind of

materialization from the ether and ſtrive in vain for the jewel that crowns the pinnacle of the sanctuary.

It is on the summit of the Omi shan, the higheſt Buddhiſt mountain, rising in the extreme weſt of China where it greets Tibet and India, that one feels neareſt to the Godhead. The summit, with its ſteep ascent of enormous altitude, is nearly always swept by a sea of clouds. Sometimes the sun, the moon, or the ſtars shine on the billowing clouds, again in them are reflected the revered glory of Buddha in myriads of lights as the firmeſt and higheſt points of salvation and promise on the unreality of the miſt which fades and vanishes. "Here it is but a ſtep to Heaven." Perhaps it was that abbot whose lifelike ſtatue sits in a hall on the summit who once said "Glory lies on the summit of Omi Shan. Now the bright autumnal moon may shine, and I shall invite the holy spirits to drink and versify in her light. I do not wish to hear anything of the world's noisy din. I am the abbot and hold my ſtaff of zink. I meditate on the sacred doctrine, and rise through the air to heaven". I spent a whole week up there with the monks in complete retirement, and came to the dicided conclusion how much they felt they were the delegates of the people on the plains in their connection with the gods to whom they offer up prayers and incense, and knew themselves to be near. I had the same impression during a former prolonged visit to the Buddhiſt sacred island of Pútó in the Eaſtern Sea, where the prieſts are, it is true, far removed in their seclusion from the people and their life, but for this very reason seem to be the fitteſt mediators between them and the gods. Then both these impressions fused in a conception which traversed China like a spiritual axis. And this conception received a peculiar charm in so far as the Yangtze itself also provides a natural connecting link, for it flows paſt near the Omi; and Pútó is not far from its mouth.

Mountain monaſteries, cave-temples, and rock sculptures are found all over China on prominent and suitable points. The religious significance of the landscape accords with its beauty and with the use nature brings to man. Natural rock-caves are used by preference for the site of such temples, for in them the deity proclaims itself without intermediary intervention. There is such a giant cave opening out at the beginning of a ſtrangely solemn valley with room for more than thirty temples all sheltered by the overhanging rock ledge in the cretaceous formation of the Mien shan projecting out of the broad northern Loess diſtrict of the Shansi province. This is the greateſt mountain sanctuary and the place of pilgrimage where the faithful know themselves to be near the gods and their hidden dwellings when ſtanding confronted by the remarkable beauty of sublime nature. "The mighty rocks were Heaven-born, and in them hides old Buddha. The earth split into a sacred cave, and the pilgrims come here from afar." Buddhism extracts the secret forces from the mountains, makes them diſtinct as carved figures of gods, and it also created the Rocks of the Thousand Buddhas. These rock-Buddhas are often placed in great numbers and size in places where a river or a road gives the landscape a characteriſtic appearance. The great Buddha with his companions are cut in a rock on the other side of the river bank opposite the town of Kuangyüan. Now this symbol of eternity gazes towards the town which is under its spell. It is reflected in it, and receives from it the spirit of the mountain, the sacred force. This is the meaning of such rock pictures: to make visible divine power, to consecrate the surroundings, and to radiate praise of the Godhead from the hearts of men and from the work of their hands.

The caves are peopled with spirits and saints. The written character for spirit is composed of the character for mountain and man. And it is a very old and oft repeated saying with regard to many a famous man: "In the evening of his life, his duty done, he retired to the mountains and there became a spirit." The prieſts who look so deeply into the soul of nature chose the moſt beautiful sites for their monaſteries. They also devoted profound love to their decoration. There one spends sacred hours far from the troubled world, and where it is written:

"The waters swirl around. The mountains form a wreath. The saints desire to dwell here. The moon is shining brightly. The wind wafts purely. The wise men are sunk in deep meditation."

The genius of famous and meritorious men is an immediate exhalation of the spirit of nature. It originates more particularly from the place where they were born. The activity of these men is wedded to the scenes of their labours. If they benefitted the rest of the country, as in the case of statesmen, generals, and poets, the whole nation remembered the beneficial and lasting influence of these heroes. They became demigods. Monuments were dedicated to them, and thus outwardly their memory was honoured. At the same time the idea prevailed that their spirit was perpetually connected with the district. Such buildings have always been erected in the right place as the outcome of a true feeling, and they are a part of the soil itself. Inscribed stone tablets and memorial gates are placed along the paths and roads. The town-walls and elevated spots are emphasized by towers raised in honour of the dead. Memorial and family temples lie hidden among the houses of the towns. They are more conspicuous in small places, in the country, and often dominate the landscape on hills and river banks, or they are hidden in the mountains and groves where they are completely one with nature.

A celebrated memorial temple stands in the middle of the old military road that leads over the Tsín ling Mountains through the Province of Shensi. Miao tái tze is the memorial temple for the chancellor Chang Liang. His memory has remained green, and he is still venerated there as the tutelary spirit of the district where he was born and to which he returned in old age. In that mountain valley, embedded in groves of bamboo, cypresses, and pines, one feels the whole ecstasy of solitude: "Here no harsh note is heard. Dwell here a few days and the spot will become like unto a sacred home." Carefully laid-out grounds and delightfully perfectioned details are happily blended. Pavilions with curved roofs crown the hills. And I was seldom more strongly impressed with the fact than here that a temple could rise naturally in the surroundings and be so much of a piece with them in its conception of external form.

In central China already architectural forms are fairer. And the ground-plan of the temples and palaces there is no more so magnificent as on the northern plains. The buildings harmonize still more with the natural surroundings. The greatest perfection herein is in Szechúan, the most beautiful and the richest Chinese province. There nature and the diligence of man has created scenery and works of art which can hardly be surpassed in their harmony. The varying height of the mountains, the change from hills to plains, the wealth of the waterways, the blessings of plenteous and regular rains, a mild climate, and great fertility, all provided the pre-conditions for close settlement, wealth, as well as a joyous spirit among the people. Enjoyment of life and nature developed the artistic imagination of the Szechúan people. And the result was poetical talent, and a particular desire for colours and pleasant architectural forms. Above all the close affinity to the soil and the country in whose beauty and blessings the gods revealed themselves. Journeying through Szechúan, numerous works of art that have charmed all travellers are continuously met with.

The number of temples in Szechúan exceeds that of all other provinces. Extensive forests and groves lead to the sacred grounds and surround them. Pagodas crown the mountain summits. Incense towers ornament the temples and villages. Sacred masts stand around the altars and tombs. The town-walls and their gates grace the sky-line. Roadside altars, usually dedicated to the gods of the soil and wealth, fringe the roads. Memorial stones and inscriptions, often in great groups, as well as red sand-stone gates of honour and pavilions enliven the surroundings of towns and villages. Noticeable spots, such as waterfalls, rocks, road-crossings, and passes are made more conspicuous by stones and altars erected to the tutelary deities, or by inscribed tablets lauding historical events, the beauty of the country, and the favours of the gods. Each striking form in nature, the outlines of a mountain, the shape of a river or plain is fancifully connected with mythological ideas and events. And the short significant names and stories are continually quoted. The works of architecture cause history to live throughout the

country. The temples are moſtly visible from afar as features of the landscape and cause the external works of nature and man to appear as a harmonious whole.

About as early as the birth of Chriſt the plains around Chéngtufu, the capital, were changed from marshes and inundated country into the moſt fertile parts of the Szechúán province. This was effected by means of water-courses and irrigation. The originators of the clever scheme were the engineers Li Ping and his son Örl Lang, who since then have been sanctified and venerated as the heroes of Szechúán. Throughout the whole province, in which the cultivation of rice plays the leading rôle, altars and wayside temples were erected to them, as well as on mountain slopes, in valleys, in the middle of rice-fields, in villages and towns. Their two chief temples ſtand in the moſt important spot of their activity above the gorge where the Min River passes through the rocks near Kuanhien. The Örl Lang temple is one of the moſt beautiful in China.

Situated on a mountain-side, rising ſteeply from the banks of the river, ſtands the great temple with its many ſteps, forecourts and gateways. The halls of the gods, dwelling-houses, and reception rooms are grouped round a number of large courts. Father and son are enthroned in the main hall. There is a wealth of shapely buildings, colour, and sculptures. The tense but graceful lines of the roofs and little towers project out of the thick grove which completely encloses the temple. "Here the rivers flow, the mountains point upwards, the water is a blessing, and the mountains protectors. The halls and temples point upwards, and in Paradise dwell the spirits and saints."

We wish to explain from whence that feeling of reſtful comfort and harmony of our soul arises at the sight of Chinese buildings. For we not only enjoy the unity of the extensive edifices and grounds with the immediate surroundings and nature, with which we feel ourselves a part in the picture of the buildings and the landscape. But we also feel that the buildings themselves, nay, even their ornaments muſt somehow be imbued with natures living spirit, and only for this reason do they produce that mood of complete peace. The Chinese hall itself is severe and ſtiff in its facades and its vertical and horizontal lines, as too are the pillars and beams, the eaves and ridges of the roofs. But, as the main view of the buildings is not, as with the Greek temple, the gable-end, but rather the front, the roofs, and not the gables, are of preponderating importance. Thus the rhythm of the vertical and horizontal is more emphatically accentuated than in our classical buildings. The accentuation is increased by double and triple roofs. And very often new verticals are interposed in a mezzanine. The simple proportions of the leading lines provide framework for further ornamentations which infuse additional artiſtic life into the building. This is attained by a pronounced breaking of the single lines, especially of the roof, into many minute sections. The roof surface and the gables are richly ornamented, the facade is completely transformed into tracery as though it were veiled by a net of the fineſt pattern. The ſtriking rows of consoles are peculiar to the monumental ſtyle. They are both manifold in their shape and in the great number of their individual parts, and they give complete fluency to the long lines of cornice-tiles with their lights, shadows, and colours.

The beſt-known and moſt impressive Chinese motif is the curve of the roof lines and surfaces. It is particularly this curve that enlivens the buildings and has pronounced artiſtic aims. It is seldom met with in simple buildings, but is all the more beautifully developed in sacred and ſtate edifices. The curved line is moſt effectively developed in central and southern China. Whatever may have been the technical or hiſtorical reason which induced Chinese architects to employ the curved roof lines and surfaces, it is certainly a fact that the many soft lines and surfaces harmonize much better with the irregular lines of the surrounding landscape, with trees, hills, mountains, and even with the sky and the clouds, than would ſtiff and ſtraight lines. With this motif we feel that inwardly desired unity of man's work with nature. And

for this reason it has remained till to day the most conspicuous characteristic of Chinese architecture.

The desire to animate the stiff ideal of beauty with its well-balanced proportions by adding ornamental decorations and details can doubtlessly be explained from the habit of always considering metaphysical and religious moods in even the most simple details. Undulating lines and surfaces, together with an overflowing wealth of naturalistic ornamentation, provided an equally satisfactory expression as did our Gothic or baroque of the mystic connection between the gods and men.

One feature of purest Chinese architecture is particularly evident in the memorial gates erected in honour of meritorious men and women, namely the harmonious blending of the two basic conceptions: simple constructive outlines and vivid ornamental decorations, Yang and Yin, the male and female principles. The majority and most beautiful of such monuments are met with in the Province of Shantung, the home of monumental sculpture. The socles, beams, and part of frieze, often even the posts themselves, are covered with ornaments as well as reliefs. They are never art for art's sake, but serve to slightly accentuate the architectural effect of the monument.

In the memorial gates we can recognize the change of architectural styles in the different provinces. In the north the proportions are simple and tense, the distribution of lines and masses severe, the reliefs powerful. The province of Shensi provides a transition to Szechúan where slighter forms obtain, where a variety of delicate and curved roof lines are seen, as well as more graceful, and sometimes coloured reliefs, where there is an unrestrained use of numerous motifs. In Hunan the appearance of the gates assumes a haughty and even exaggerated elegance. The beams are laid singly and directly between the uprights. In the south, in Kuangsi and Kuangtung, Indian influence is noticeable in the profusion of ornamental details. The effective motif of the single and triple memorial gate is also in high relief round door-frames in massive walls. This is particularly the case in Hunan and Szechúan. There the edges of many cornices and other parts are often framed with small chips of blue and white porcelain, which, together with the boldly curving upward lift of the roofs have a joyous effect.

The pagodas are symbols of the Buddhist doctrine, lighthouses of the Buddhist universal law. In spite of their Indian origin they have undergone a real Chinese development. Indeed, they have become Chinese interpretations of indispensable integral parts of the perfect Chinese landscape. Nevertheless, in many ways they are a foreign element, which, it is true, the Chinese spirit has enriched, made more profound, and brought into close relation with itself. The tall, usually massive, towers contrast with other edifices whose main characteristic is a slight development of height compensated for by a great extent of ground-plan area. And closely as the pagodas are now connected with the picture of Chinese architecture and landscape, they yet emphasize an individual note which is both conspicuous and strange in the surroundings. As the motif mainly came to China from the west, it is synonymous with a powerful individual idea that conquered the Far East. The fact that the Chinese accepted this idea so willingly, and even vested it with the extremely beautiful form of their pagodas, may be a proof that their ancient art did not suffice them for the expression of the ultimate ideal, and that they strove for new means of expression. These they received from Buddhism. All other buildings show the desire to hug the earth. The Chinese do not wish to leave the ground. To scale the heights is quite foreign to their innermost character. In this they are diametrically opposed to us with our plethora of tall cathedrals and palaces. The Chinese cling to the ground. And it is just this that is the source of their profound artistic temperament.

The purely artistic value of pagodas is usually very great. Even constructional masses rising to great heights are clearly and distinctly proportioned. The details are finely adapted

to various distances. The most varied auxiliaries are utilized and correctly employed. Thus unity of height of the different tapering stories, single or double cornices, terraces, or a slight swelling of the body of the tower, straight lines, or animated curves of intermediate, roofs, disposal of a composite socle, an independent intermediate story, or a sudden rising from the ground in an uninterrupted straight line to the very top. But the great charm lies in the harmonious effect of the curved and softened lines of the roofs and the contours on the body of the main buildings. This is a natural animation of a rigid scheme *per se* by the visible play of forces. The charming pagoda in the distant mountain Ling yen zse Monastery in the province of Shantung, and in the imposing Tíen ning sze and Palichuang monasteries near Peking belong to the most beautiful examples. The roof lines of the single stories of the Szechúan pagodas are manifold and bold in their curving. Sometimes the edges and eaves are vertical and seem to draw the building up with them, or they descend in elegant curves and appear striving to anchor it to the ground. In addition there is a superabundance of colour and ornamentations of all kinds with which the single stories are decorated. Very often the pagoda motif is combined with that of the incense altar. The altars are shaped like towers, the smoke ascends as through a chimney, and escapes into the air at the top out of the mouth of the three-legged toad. The strongly-marked curves of the roof line, and the gracefully finished work of the details are found in the whole of central and southern China.

The close connection of the Chinese with the earth, the reverence for his ancestors, his belief in a continued existence of the soul after death lead him to devote special care to graves. The consideration of a good Fengshui plays a decisive rôle, but always coincides with the beauty of the site. Natural conditions are always allowed for, and the graves are often decisive for the aspect of the landscape. The broad and completely flat yellow plains along the rivers of the north make a melancholy impression with their grave mounds. They are both large and small and unornamented, and closely crowded together. The fields of the dead are even met with near the coast, and there is often not a house within sight. Systematic groups of graves were laid out round the towns, and more attention paid there to artistic features. Stone tables and utensils serve the requirements of the dead. The names of the deceased are engraved on stone tablets. Around Peking one sees beautiful groves with graves of the wealthy families in the pleasant wooded plains, as well as richer grave districts of noble and aristocratic families. Cemeteries with grave pagodas for Buddhist priests are also found. The effect of the larger burial grounds of princes, and especially those of emperors, has been augmented to a magnificent degree.

The old Chinese monumental spirit also still holds sway in the graves of the northern provinces. The groups of the graves lie solemnly arrayed in the middle of the wide fields, with only scanty willows and cypresses to break the monotony of the Loess dust and aridness. And the effect of the severe lines of these huge grave mounds in Sianfu, under which lie the remains of past generations of monarchs, is that of almost gloomy magnificence. But in the province of Shensi we notice by the grave tablets, which are often graceful and to a certain extent ornamental, that we are approaching the cheerful and imaginative south. And south of the Tsín ling mountains the graves seem almost imbued with a spirit of friendliness. They are placed intentionally close to the mountain slopes, are embedded in the valleys, fringe the roads, and ornament the whole country. They are very often placed on the northern mountains of the towns and give them a favourable Fengshui. These graveyards sometimes spread over to the other side of the river opposite the town and are a part of the landscape. Sometimes they are rendered conspicuous as independent sections of the landscape by pagodas, temples, and altars. And particularly on the upper reaches of the Yangtze are they enlivened by large pyramid-shaped cypresses. The graves themselves are often ornamented with a wealth of lavish

art, and broadened by steps and terraces for altars and sacrificial utensils. If possible a little bridge is erected in front, or at least there is a suggestion of one. Beyond the written sign, standing for the name of the deceased, proverbs are seldom lacking. They are often taken from the classics, and connect the life of the deceased with the place where he lived and is buried. This arrangement permanently keeps alive the conception of man's tasks in nature. "Where the mountains shine man is perfect. Where the tinted clouds glitter like silk, and where the stars sparkle, there is holy ground." — "I have returned to the real earth. This is Heaven in which I enjoy everlasting peace."

The journey up the Yangtse displays to the traveller a number of the most beautiful towns which are particularly charming in Szechúan. They are mostly situated on the northern bank of the great stream, and are built on the mountain slopes. They are especially favourably situated if they are on the mouth of a tributary river. Many towns, such as Kiatingfu on the Min River, and Süchoufu on the Yangtze, possess nearly all conditions of a very appropriate position. The battlemented town-walls climb up to the highest point on the mountain in the north on which the town is built, and which is regarded as the seat of the ancestor, the spirit of the town. The height is surmounted by a temple for the Taoist gods, the guardians of the city. Sometimes a pagoda in the town adds to the favourable impression of the situation. It is a counterpoise of the great Fengshui Pagoda of the town which rises on a mountain in a distant spot to the south-east on the other side of the river. As a rule a magnificent view may be had from there of the town and river. Other sanctuaries are also erected there: temples for Buddhist and Taoist deities, for men of merit. And there are stone reliefs, letters carved in the rocks, altars in caves, and a sacred grove. If there is a chain of mountains on the other side of the river near the town to the south, with perhaps remarkable caves, then the site is considered perfect. The mountain ridge stands for a spirit wall, and is decorated with temples and sacred objects. At the same time it keeps off evil influences, and its sacredness permeates the town. The desire to sanctify a beautiful site, and to add to its glories by erecting fine buildings, is evident in the planning of these towns. The mountain in the north on which the town is built is often thrown up artificially. Thus the Coal Hill in Peking to the north of the Imperial Palace is the work of man's hand, and is the point of orientation of the great main axis. Here too is the artificial lake with its islands that fills in the space to the west of the palace. Lakes, both in and near towns, belong to their sanctuaries. The Lake of the Great Splendour in Tsinanfu is celebrated. Sihu, the West Lake, near Hangchou, about which so many songs have been written, is still more celebrated. It is in an extremely beautiful setting which has been made still more lovely and sublime by the many works of religious architecture.

Kueilinfu, the provincial capital of Kuangsi, is situated in one of the most remarkable landscapes in the world. The town stands on a wide plain from which numerous steep cone-shaped mountains rise abruptly and make the landscape look like a field of gigantic pyramids. The town-wall is built on some of the mountains which are closely crowded together in the north, and also constitute a protective barrier to keep off evil spiritual influence from the north. Nearly all these mountains around Kueilinfu are characterized by caves. The most important of these is the Cave of the Seven Stars. It cuts through a whole mountain in exactly the most ideal position in the east. In the south-east of the town the Fengshui Pagoda crowns a strange rock shaped like an elephant's head with the trunk hanging down in the river as though drawing water. Thus the peculiarities of a unique landscape are magnified.

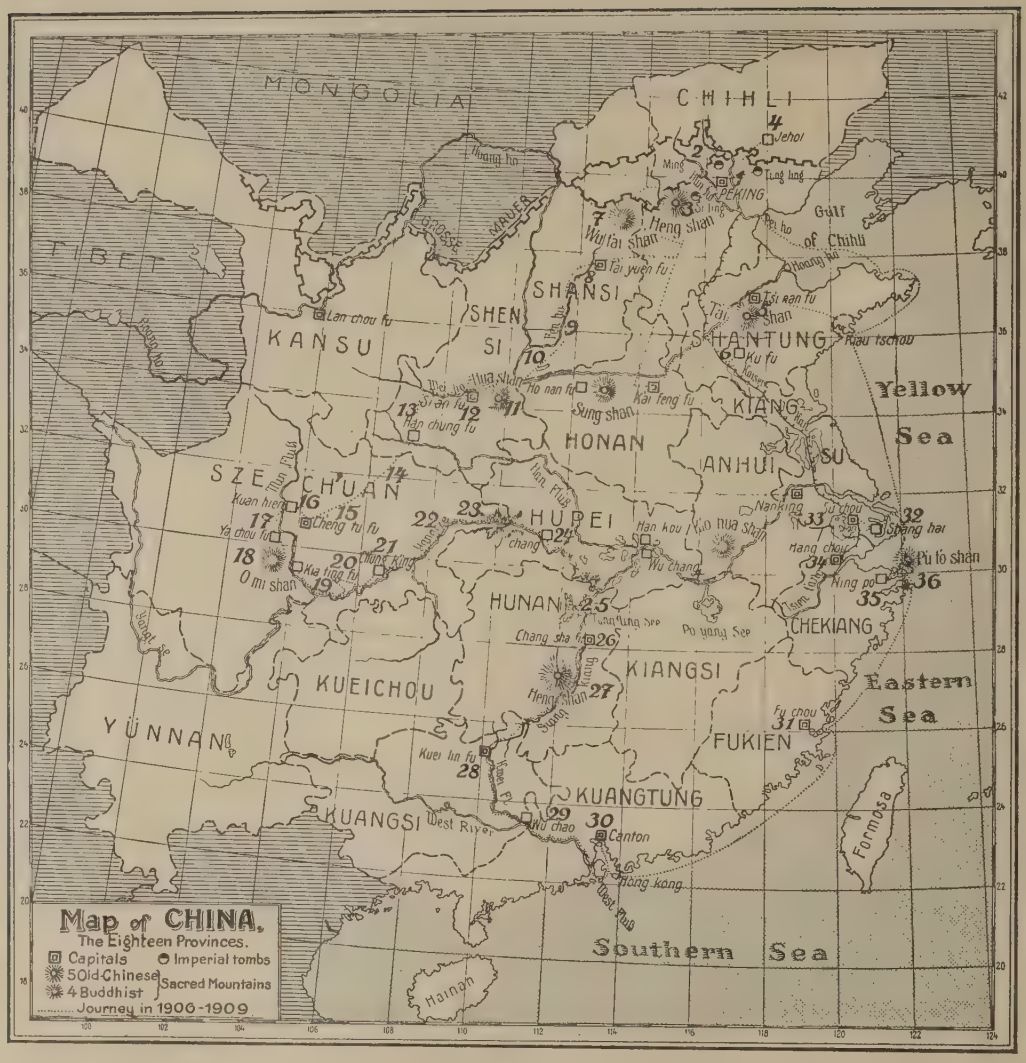
Canton, the capital of the province of Kuangtung, is of all Chinese towns perhaps the richest and most densely populated. It is built opposite an island on the north bank of the

broad Weſtern River. The tall and slender Fengshui Pagoda rises in the south on the other side of the ſtream. The town faces south, and is spread over a plain. But its northern part is on a hill-slope enclosed in the city area by the north triangle of the town-wall. On it ſtands a five-cornered tower-like edifice with the tutelary goddess of the town. The view from this hill shows a further connection with the landscape. The whole of the town and suburbs with their narrow ſtreets seem to be but a southern projection of a high mountain range, the culminating point of which lies far in the north of the town. This is the Mountain of the White Clouds, the symbol of departed souls. The entire extent of the mountainous area is covered for miles and miles in all directions with both plain and sometimes extremely ornate graves that decorate the round tops of the elevations, slopes, and valleys. There are millions of graves. These light-coloured lime-ſtone and granite edifices are spread all the way up to the higheſt summits where they lie hidden in the dense foreſts. Here there are also numerous temples, moſtly Buddhiſt. Among them is one for the Buddha of the Future, the symbol of life after death. Standing among these graves and looking down unto the great town in the plain with its enormous traffic it seems as though it were the resuscitation of the silent mountain necropolis to which all will return again. This symbol, born of the landscape, city, and graves, and which so clearly explains the sentence: "From life to death, from death to life", is more sublimely represented in Canton than in any other part of China. And this great picture shows us the truth that the purport of life is a cycle. The multifarious activity of an indefatigable people, whose sole intereſt appears to be but in the reſtless doings of daily life, seems closely knitted with their calm truſt in an end from which there is no returning.

Finally there remains an unsolved problem. How do we connect in our minds the two values of life and nothingness which are opposed to one another and yet at the same time determine our actions? How can we find a compensation between the work we have to do with our hands anew every day and the silent realms of eternity whose powers we feel, but which spell dissolution for us? It would appear that the Chinese renounce answering this queſtion. They are content with the incertitude. We shall end our wanderings in China at the grave of a prieſt that looks down from the higheſt summit of the sacred Pútóshan island on the sanctuaries of the Goddess of Mercy and the island world. On this grave, amidſt the beauties of nature is carved the proverb: "Life is a riddle, and the body is as naught".

And yet the Chinese know that the dissolution that awaits us all is not extinction. Rather it is the solving of the riddle, and the source of power for us and our children. The long and manifold hiſtory of the Chinese, and their permanent works of both the spirit and art, prove that they are not content with renunciation alone, but that they always had a positive view of life and cheerfully acquiesced in it. Yet they ever gathered ſtrength from the silence of nature from solitude, and spiritualization. To them also applies the word of the German poet who connected our comprehension of life with the wisdom of the Eaſt to the moſt absolute human truth: "Only he who has conceived the supreme unreality will be able to give form to the supreme reality."

The quotations in the text have been translated for the firſt time from Chinese inscriptions.
The quotation at the end is from Hugo von Hofmannsthal.



Scale 1 : 10000000.

1 Peking
2 Shih san ling
3 Si ling
4 Jehol
5 Ling yen sze
Tsinanfu
Tsíng yang shu
Táianfu
Tái shan
6 Küfuhien
6 Yenchoufu
7 Wu tái shan
8 Táiyüanfu
Yang wu chen
Mien shan
9 Meng chéng
Píngyangfu
10 Lutsún
11 Hua shan
12 Sianfu
13 Miao tái tze
14 Kuangyüanhien
15 Lokianghien
Hanchou
Chéngtufu
16 Kuanhien
Tsíng chéng shan
17 Yachoufu
Kíungchou
18 O mi shan
19 Süchoufu
Kiatingfu
20 Tzeliutsing
Yüentán
Nan hua kung
21 Chúngkíngfu
22 Fengtu
Shih pao chai
Wanhien
23 Kueichou
23 Feng siang kóu
24 Ichángfu
25 Tung ting-See
26 Chángshafu
Lilinghien
27 Heng shan
Hengchoufu
28 Kueilinfu
Pínglofu
29 Wuchoufu
30 Canton
31 Fuchou
Santao
32 Shanghai
33 Suchou
34 Hangchoufu
Hainingchou
35 Tíen túng sze
Ningpo
36 Pú tó shan

LIST OF ILLUSTRATIONS

The numbers behind place-names refer to those on the map.

1. Pagoda in the Ling yen sze Monastery 5, Province of Shantung.

1. Province of Chihli.

2. The Great Wall. Built, since 500 B. C.
3. Peking 1, Entrance to the Imperial Palace. Built 1280—1400.
4, 5. Peking. Temple of Heaven. Built 1420. Renewed 1751 & 1889.
6. Peking. Town-Wall. Built 1419—1437.
7. Peking. Wu tá sze Pagoda. Designed 1403, built 1473.
8, 10. Peking. Tíen ning sze Pagoda. Height 58 metres. Built 602—615. Repeatedly restored.
9, 11. Peking. Palichuang Pagoda. Height 56 metres. Built 1578.
12. Peking. Marble Pagoda in the Lama Monastery Huang sze. Built 1782. Contains relics of a Tibetan Prince of the Church who died in Peking in 1780.
13. Peking. Western Hills. Kieh tái sze Monastery.
14—21. Peking. Western Hills. Marble Pagoda in the Pi yün sze Monastery. Built 1749.
22—23. Travelling Carts.
24. Shih san ling 2. Entrance to the 13 Imperial Graves of the Ming Dynasty 1368—1644.
25—31. Si ling 3. The Western Imperial Graves of the Manchu Dynasty 1644—1911.
32—37. Surroundings of Peking.
38—45, 67. Jehol 4. Summer Residence of the Manchu Emperors with Lama Monasteries. The buildings date from the reign of Kíen Lung 1736—1796.
46, 47. Voyage on the Luan River.
48. Peking 1. Western Hills. Gateway in the Imperial Park Tsing i yüan.

2. Province of Shantung.

49—58. Ling yen sze 5. Monastery north of the Sacred Mount Tái shan. Dates from 4th cent. Pagoda was built 742—756. The Lohan figures date 1506—1522.
52, 53. Tsinanfu 5. Capital of the Province.
54, 55. Tsíng yang shu 5. Village S. of Tsinanfu. In a glazed gable: Pilgrims mounting to the summit of the sacred mount Tái shan. Built in the Ming Dynasty, probably in the reign of Wan Li 1573—1620.
56—61. Tái shan 5, the most easterly of the 5 ancient Chinese Sacred Mountains, 1545 m high, situated immediately N. of the town of Táianfu.
62, 63. Küfu 6. Native town of Confucius with his chief temple and grave. The dragon columns of the hall 1500—1504.
64—66. Yenchoufu 6. The buildings from the time of the Ming Dynasty 1368—1644.
67. Jehol 4, province of Chihli. Bridges in park. Cf. Pl. 38.

3. Province of Shansi.

68, 69. Travelling scenes.
70—78, 109. Wu tái shan 7. The Buddhist Sacred Mountain of the 5 Peaks dedicated to Wenshu pú sa or Bodhisattva Manjusrî. Height of plateau 1700 m, of northern pass 2500 m. The Great Pagoda (54 m) and the other buildings were erected during the Ming Dynasty, mostly in the reign of Wan Li 1573—1620.
79. Miao tái tze 13. Province of Shansi. Roof-ridge (cf. Pl. 104).
80—84, 254. Táiyüanfu 8, Capital, and to S. Kin tzé a chief temple of the prov. Solid stone buildings. 1573—1620.
85. Yang wu chen 8. Dwelling-house of a wealthy man.
86, 87. Meng chéng and Píngyangfu 9. Memorial Temple of the prehistoric emperors Huang Ti & Yao.
88. Mien shan 8. Limestone mountains S. of Táiyüanfu. Cave Monastery of the Cloud Summit.
89, 90. Píngyangfu 9. Loess views.
91, 92. Lutsún 10, with great Salt Lake and important salt industry, situated in district of Kiaichou the native town of General Kuan Yü who fought in the years 184—219, and who was later exalted as Kuan Ti or Lao ye to the position of War God.

---

257 photographs were taken by the author in 1906—1909. The plates used were 13×18 centimetres, the camera with a Goerz Double Anastigmatic. Some pictures were magnified eight-fold by employing a teleobjective. In addition to the author's photographs, 30 taken by Chinese photographers are included: 2—9, 12, 13, 19, 24, 49, 52, 53, 57—59, 61, 102, 103, 170, 185, 241, 250—253, 256, and 257. Plate 38 is reproduced from an old photograph in the Berlin "Kunstgewerbe-Museum".

The monuments photographed have been, and will be further dealt with in detail by the author in his works "Die Baukunst und religiöse Kultur der Chinesen", published by de Gruyter in Berlin, and "Chinesische Architektur" (in preparation).

KEY TO PRONUNCIATION.

ai = i in ice, e = e in men, i = i in ravine, o = o in mote, u = oo in boot, ü = French élu, ou = ow in crow, ch = ch in church (slightly softer when not marked, slightly harder when marked by an accent, e. g. Cháo). The aspirate is indicated by an accent on the following vowel. k, p, t, slightly softer than in king, poll, tall; harder when accented. j = the French j in jeu, y = the consonant y in yard.

4. Province of Shensi.

93. Mienhien *13*. General Ma Cháo, Kuan Yü's comrade-in-arms (Pl. 92) against Tsáo Tsáo. The latter is depicted fleeing on the painted background.

94—97. Hua shan *11*, the western ancient Chinese Sacred Mount (2050 m). The summit is a cylinder with 5 sharp peaks, one in the N., E., W., S., and middle. The great temple of Hua yin miao belonging to it is situated on the plain at the N. part of the mountain.

98—103. Sianfu *12*, Capital of prov., till 907 repeatedly capital of the empire. The Great Wild Goose Pagoda (55 m) was founded by the Buddhist pilgrim Hüan Tsang 651 and rebuilt about 705. The Small Wild Goose Pagoda (ca. 45 m) was built in 710.

104—108. Miao tái tze *13* in the Tsín ling Mts. Monastery and memorial temple for Chang Liang the Chancellor of the first emperor of the Han Dynasty (206 B. C.). He received his powers and abilities from a spirit on the Sacred Temple Hill.

109. Wu tái shan *7*. Prov. of Shansi. Stairway to a monastery (cf. Pl. 70).

5. Province of Szechúan.

110—113. Kuangyüanhien *14* on Kialing River. Temple of the Táng Empress Wu Hou (684—705) on the right bank opposite the town, the emblems and mirror of which are the rock Buddhas. These, and the sculptures of the 1000 Buddha Rock above the town, probably date 700. Paintings are new.

114, 115. Lokiang and Hanchou *15*. Greatest town on the plain Chéngtufu.

116, 117. Chéngtufu *15*. Cap. of the Prov. The Buddhist monastery for the Bodhisattva Wenshu is situated within the town, outside a large Taoist monastery for Laotze.

118—130, 134. Kuanhien *16* on the Min River. Starting point for the irrigation of the Chéngtu plain. The memorial temple Örl Lang miao on the river bank commemorates the engineers and demigods Li Ping and his son Örl Lang.

131. Wanhien *22*. Bell in temple of Confucius (cf. Pl. 175).

132, 133, 135, 136, 154. Tsíng chéng shan *16*. Mountain of the Green Town S.W. of Kuanhien filled with Taoist sacred objects, monasteries and caves.

137—142. Yachoufu *17* on the threshold of Tibetan culture. N. of the town the Kin feng sze Monastery. Bamboo rafts are used to convey travellers on the Ya River.

143. Süchoufu or Suifu *19* at mouth of the Min in the Yangtze. Mountain monastery at foot.

144—149. O mi shan *18*, the Buddhist Sacred Mount of Púhien pú sa or Bodhisattva Samantabhadra (3380 m). The largest "Monastery of the 10 000 Years" or of "Eternity" is situated at a height of 1000 m. On the highest point of the Golden Summit on a steep precipice descending to a depth of 1000 m there are large monastery premises of simple exterior and richly furnished. The summit is almost always cloud-capped, and only seldom emerges out of the mist for a short time.

150. Kiatingfu *19*. View of the town towards S. In S. E. mountains with pagodas and other sanctuaries.

151. Süchoufu *19* (cf. Pl. 143).

152. Hanchou *15*. N. of Chéngtufu. Wayside altar.

153. Kiungchou *17*. N. of Yachoufu. Village with half-timbered houses and incense pagoda (cf. Pl. 125).

154. Tsíng chéng shan *16* (cf. Pl. 132).

155—157. From Luchou to Tzeliutsing *20*. Landscape: bridge, Páilou, temple, farm-buildings, and rice-fields. Wayside altar: stone mast, Buddha stela, incense pagoda and two shrines. Two memorial gates on the road.

158—161, 190, 263. Tzeliutsing *20*, great industrial salt wells district. The wells are 1500 m deep and recognizable by high brine pump scaffoldings. The salt is transported in ships. The rich merchants from the various provinces have built beautiful clubs for their countrymen.

162, 163, 167, 169. Chúngkíng *21*, picturesque town on the Yangtze with extensive trade. Opposite the town a celebrated ancient cave temple dedicated to Lao kün the "Old Lord of the Mountains" or the "Innate Spirit".

164. Fengtu *22* on the Yangtze with important Taoist sanctuaries. Is regarded as the entrance to the Chinese underworld.

165. Yüentán *20*, spot near Tzeliutsing (cf. Pl. 158).

166, 168. Wanhien *22* (cf. Pl. 172).

167, 169. Chúngkíng *21* (cf. Pl. 162).

170. Kueichou *23*. Town on the Yangtze.

171. Shih pao chai *22*. Place of the "Precious Stone Bar" and "Rock of the 10 000 Shadows". The summit is reached by a staircase in a leaning half of a pagoda and is surmounted by a temple for the God of the Underworld.

172 178, 131, 166, 168. Wanhien *22*, beautiful town on the Yangtze with wellformed buildings and with cave-temples in the immediate neighbourhood. Chang Fei was the blood brother of Kuan Yü (Pl. 92) and conquered with him the old kingdom of Shu, the present-day Szechúan.

179. Nan hua kung *20*, spot near Tzeliutsing (cf. Pl. 158).

180—183. Feng siang kóu *23* or Feng siang hia the „Bellows George" below Kueichoufu.

6. Province of Hupei.

184—187. Ichángfu *24*, busy trading town. The Dragon King's Cave is situated in S. opposite the town at some distance from the river.

7. Province of Hunan.

188, 189. Tung ting Lake *25* at the mouth of the Siang kiang in the Yangtze.

190. Tzeliutsing *20*. Prov. of Szechúan. Shansi Club (cf. Pl. 160).

191—194, 201. Chángshafu *26*. Capital of the Prov. Tso Wensiang, a successful statesman of the 19th cent. was born in Chángsha. The noble Chén family owns one of the most beautiful ancestral temples of the town.

195, 198, 200, 205. Liling *26*, pretty county administrative town S. E. of Chángsha.

196, 197. Heng shan *27* or Nan yüo, the southern ancient Chinese Sacred Mount (ca. 1000 m). The great temple at the foot is conspicuous for a beautiful main hall.

199, 202. Hengchoufu *27* on the Siangkiang, county administrative town of the southern Sacred Mount.

203, 204. Views in the S. of the Province.

8. Province of Kuangsi.

206—210. Views in the N. of the Province.

211—215. Kueilinfu *28*, Provincial capital on the Kuei River surrounded by strange cone-shaped mountains with caves, amongst which the "Cave of the 7 Stars" next to the bridge is the largest.

216—218. The Kuei River, on which Pínglofu is situated. It passes through rugged mountains into a regular landscape.

219—221. Wuchoufu *29* at the mouth of the Kuei in the Si kiang or West River. The censers date from the year 1717.

9. Province of Kuangtung.

Canton *30*. Capital of the Province on the West River.

222—229. Views of temples and the Great Mosque in the town.

230. Marble Pagoda, built in the time of Kíen Lung, 1736—1796.

231—233. Wu tseng lou, the five-storied tower, stands on the N. Hill Yüeh siu shan in a line with the town-wall and looks towards S. as the religious guardian of the town. Near it on the Kuanyin shan Hill the temple for the Goddess of Mercy. On the mountain slopes N. of the town graves and a mosque, said to contain a tomb of an uncle of Mahomet.

234—237. The numerous graves in the N. mountains of Canton are spread high up on the Pai yün shan, the Mountain of the "White Clouds" — the symbol of departed souls —. The mountain closes the landscape to the north. Its summit, Mo sing ling, "strokes the stars", is nearly 400 m high.

238, 239. Neng jen sze Monastery is situated on the summit of the Mountain of the White Clouds in the N. of Canton.

10. Province of Fukien.

240, 243. Fuchou *31*. Capital of the Prov. on the Min River. Graves.

244—249. Yung tsüan sze "Monastery of the Rushing Source" on the "Drum Mountain" S. E. of Fuchou, celebrated as place of pilgrimage and sanctuary. In February 1909 solemn Buddhist masses were said here for the souls of the Emperor Kuang Sü and the Dowager-Empress Tze Hi who died in November 1908. Their two soul tablets were placed on an altar draped with silk, and decorated with small marble Buddhas. In the Library there is lying a large marble Buddha in a glass case next to a Pagoda of relics.

250. Fuchou harbour with view of Ku shan.

251. Santuao *31* or Santao, port N. of Fuchou.

11. Province of Kiangsu.

252, 253. Shanghai *32*, largest port in China on mouth of the Yangtze. The Lung hua tá "Pagoda of the Beauty of Dragon" (38 m high) S. of the town was founded in 247, rebuilt in 1411, and repeatedly renovated.

254. Táiyüanfu *8*, province of Shansi. 1000 armed Kuanyin, Goddess of Mercy in the "Monastery of Great Pity". One of the three similar gigantic figures standing next to each other in the main hall.

255. Suchou *33*. Provincial capital. 1000 armed Kuanyin of the Four Cardinal Points in the Monastery of the 500 Lohan, Kieh túng sze.

12. Province of Chekiang.

256—262. Hangchoufu *34*. Capital of the Prov.

The views are all from Si hu, the West Lake near the town.

256, 257. Lake and "Pagoda of the Thunder Summit", built 970, now ruin.

258. Rock Buddha and Pagoda on the "Mountain that came flying from India" in the valley of "Refuge of Souls".

259. Grave of the statesman Yo Fei who died an unjust death in 1141, but since then venerated as a pattern of faithfulness.

260. Incense pagoda in the "Cloud Grove Monastery".

261. Sheng yin sze "Monastery of the Holy Succession". The marble pagoda in the interior of the main hall has 16 Lohan figures as hermits graved on it. Probably built 1736—1796.

262. Imperial Travelling Palace. Interior of Library.

263. Tzeliutsing *20*. Prov. of Szechúan. Part of a hall in the Shansi Club (cf. Pl. 160).

264, 265. Between Tíen túng sze and Ningpo. Grave, and view on journey.

266—269. Tíen túng sze *35*. "Monastery of the Celestial Boy" N. of Ningpo.

270—272. Ningpo *35*. Largeſt port of the province on Yung River, with magnificent ſtores, guild halls, and family temples.

278. Hainingchou *34*. E. of Hangchoufu, celebrated for its great bore at the mouth of the Tsíeng táng.

277, 279—288. Pú tó shan *36*. Island in the Chou shan or Chusan group "Sailor Mountains", the Buddhiſt Sacred Mountain of the Bodhisattva Avalokiteśvara or Kuanyin, the Goddess of Mercy. Monaſteries and ſanctuaries for the goddess cover the island. The pagoda was built in 1334. In the "Monaſtery of the Rain of Law", Fa yü sze, there are ſtone reliefs with the 24 representations of filial piety (2 examples on plates 282/83) and ſtrange figures 5 of the goddess made of a pearl in a splendid altar (Pl. 27), in a white dress embroidered with green bamboo designs (Pl. 284), of marble in glazed altar ſhrine (Pl. 285). On the ſummit of the mountain a grave looks down on the archipelago.

INDEX OF NAMES AND GROUPS

The figures refer to the numbers of the pages and plates.

Altars 152, 154, 156, 201, 206, 227, 229, 245, 246, 248, 267, 276, 277.
Bridges 28, 32, 35, 66, 67, 120, 121, 142, 155, 174, 198, 213, 273, 282.
Buddha Figures 20, 21, 50, 75, 149, 247, 254, 255, 286, 287.
Canton XVI 222—239.
Cave Monaſteries VI, XI, XVI 88, 167, 168, 184.
Chéngtufu XIII 116, 117.
Dragon V, XI 34, 41, 62, 65, 74, 92, 123, 174, 184, 207, 225.
Dwelling Houses and Shops 85, 252, 274, 275.
Family Temples 204, 205, 226.
Fengshui VIII.
Gates and Doorways 25, 33, 56, 60, 81, 98, 99, 163—169, 186, 187, 190, 191, 195, 202, 203, 214, 226, 271.
Graves XVI—XVII 51, 137—139, 172, 173, 207, 234—237, 240—243, 259, 265, 281, 288, *cf.* also Imperial Graves.
Heng shan *vide* Sacred Mountains.
Heroes 92, 93, 130.
Hua shan *vide* Sacred Mountains.
Imperial Graves VIII 24—31.
Jehol IX 38—45.
Kiatingfu XVI 150.
Kuangyüanhien XI 110—113.
Kuanhien XIII 118—130.
Kueilinfu XVI 210—215.
Lion 35, 81.
Memorial Gates XIV 25, 26, 48, 56, 63—65, 157, 200, 208, 219.
Memorial Temples XII 86, 87, 104—108, 110, 123, 124—129, 176—178, 193, 194, 222, 226, 227.
Miao tái tze XII 104—108.
Mien shan XI 88.
Mountain Temples 13, 14—21, 49, 104—108, 124—129, 132—136, 143, 144, 146, 171, 244—249.
Mosques 100, 101, 228, 229, 232.
O mi shan *vide* Sacred Mountains.
Pagodas XI, XV, XVI, XVII 1, 7—12, 14—21, 44, 45, 49, 71, 73—75, 102, 103, 128, 137, 145, 153, 215, 230, 249, 253, 258, 260, 261, 280, 281.
Peking VII, VIII, XVI 3—12.
Pi yün sze VIII 14—21.
Prieſts 39, 148, 268, 269.
Pú tó shan *vide* Sacred Mountains.
Rock Buddhas VI, XII 110—113, 258.
Sacred Mountains X, XI: 5 ancient Chinese, amongſt them the Tái shan 58—61, the Hua shan 94—97, the Heng shan 196, 197; 4 Buddhiſt, amongſt them the Wu tái shan 70—78, the O mi shan 144—149, the Pú tó shan 278—288.
Si hu, Weſt Lake near Hangchoufu XVI 256—262.
Stairways 16, 59, 108, 109, 122—124.
Süchoufu XVI 143, 151.
Tái shan *vide* Sacred Mountains.
Travelling Scenes 22, 23, 37, 46, 47, 68, 69, 114, 115, 140, 180—183, 188—189, 209, 217, 264.
Tsinanfu XVI 52, 53.
Unicorn 80.
Views of Towns XVI, XVII 3, 6, 52, 53, 98, 99, 115, 150, 151, 153, 170, 171, 198, 199, 211, 212, 232, 233, 250, 251, 256, 270.
White Clouds X, XVII 97, 234, 236.
Wu tái shan *vide* Sacred Mountains.

Ling yen sze. Prov. Shantung

Pagoda in the Monastery of the animated Summits of Mountains

Pagode du Couvent des Cimes animées. Prov. de Chantoung

Pagode im Kloster der beseelten Berggipfel

*1 China

Wan li cháng chéng. Prov. Chihli

The Great Wall

La Grande Muraille. Province de Tcheli

Die Große Mauer

Peking. Prov. Chihli

Entrance to the Imperial Palace

Entrée du Palais Impérial à Pékin

Eingang in den Kaiserpalast

Peking. Tíen tán. Prov. Chihli

Temple of Heaven. Terrace of Sacrifices

Temple du Ciel à Pékin. Terrasse des sacrifices

Himmelstempel. Opferterrasse

Peking. Tíen tán. Prov. Chihli

Temple of Heaven. Hall of Annual Prayers

Temple du Ciel. Halle des Prières annuelles

Himmelstempel. Halle der Jahresgebete

Peking. Prov. Chihli

Town-Wall

Pékin. Murailles de la ville

Stadtmauer

Peking. Wu tá sze. Prov. Chihli

Five Towers Pagoda

Pékin. Pagode des Cinq Tours

Fünf Turm-Pagode

Peking. Tíen ning sze. Prov. Chihli

Pagoda in the Monastery of Celestial Peace — Pékin. Pagode du Couvent de la Paix Céleste

Pagode im Kloster des himmlischen Friedens

Peking. Palichuang. Prov. Chihli

Pagoda in the village of Palichuang

Pagode du village de Palitchouang

Pagode im Dorf Palichuang

Peking. Tíen ning sze. Prov. Chihli

Pagoda in the Monastery of Celestial Peace
Part of the base

Pékin. Pagode du Couvent de la Paix Céleste
Partie du socle

Pagode im Kloster des himmlischen Friedens. Teil des Sockels

Peking. Palichuang. Prov. Chihli

Pagoda in the village of Palichuang
Part of the base

Pagode du village de Palitchouang
Partie du socle

Pagode im Dorf Palichuang. Teil des Sockels

Peking. Huang sze. Prov. Chihli

Marble pagoda in the Yellow Monastery

Pékin. Pagode de Marbre du Couvent Jaune

Marmorpagode im Gelben Kloster

Peking. Si shan. Kieh tái sze. Prov. Chihli

Terraced Monastery of the Vows in the Western Hills near Peking

Couvent à terrasses dit Couvent des Vœux dans les Montagnes de l'Ouest, près de Pékin

Terrassenkloster der Gelübde in den Westbergen bei Peking

Peking. Si shan. Pi yün sze. Prov. Chihli

Western Hills near Peking. In the foreground the long grove of the Monastery of the Bluish-Green Clouds with the Marble Pagoda

Montagnes de l'Ouest, près de Pékin. Au premier plan, le bois, tout en longueur, du Couvent des Nuées bleu vert, avec la Pagode de Marbre

Westberge bei Peking. Im Vordergrund der langgestreckte Hain des Klosters der blau-grünen Wolken mit der Marmorpagode

Peking. Si shan. Pi yün sze. Prov. Chihli

The Marble Pagoda

La Pagode de Marbre

Die Marmorpagode im Kloster der blaugrünen Wolken

Peking. Si shan. Pi yün sze. Prov. Chihli

Western Hills near Peking, Flight of steps to the Marble Pagoda

Montagnes de l'Ouest, près de Pékin. La montée de la Pagode de Marbre

Westberge bei Peking. Aufgang zur Marmorpagode

Peking. Si shan. Pi yün sze. Prov. Chihli

The Marble Pagoda among white-barked pines
Back view

La Pagode de Marbre entourée de pins à écorce blanche
Vue de derrière

Die Marmorpagode zwischen weißrindigen Kiefern. Rückansicht

*2 China

Peking. Si shan. Pi yün sze. Prov. Chihli

Western Hills near Peking. The marble part of the Pagoda. Back view

Montagnes de l'Ouest, près de Pékin. La construction en marbre de la Pagode. Vue de derrière

Westberge bei Peking. Der Marmorbau der Pagode. Rückansicht

Peking. Si shan. Pi yün sze, Prov. Chihli

Uppermost platform of the Marble Pagoda — Plate-forme supérieure de la Pagode de Marbre

Oberste Plattform der Marmorpagode

Peking. Si shan. Pi yün sze. Prov. Chihli

Lamaist goddess of the Marble Pagoda

Déesse lamaïque de la Pagode de Marbre

Lamaistische Göttin der Marmorpagode

Peking. Si shan. Pi yün sze. Prov. Chihli

A bodhisatva of the Marble Pagoda

Un bodhisatva de la Pagode de Marbre

Ein Bodhisatwa der Marmorpagode

Prov. Chihli

Northern Chinese travelling-carts on the Plain of Peking

Chariots de voyage du Nord de la Chine dans la plaine de Pékin

Nordchinesische Reisekarren in der Pekinger Ebene

Prov. Chihli

Travelling-carts on the Plain of Peking

Chariots de voyage dans la plaine de Pékin

Reisekarren in der Pekinger Ebene

Nankóu. Shih san ling. Prov. Chihli

The Thirteen Imperial Tombs of the Ming Dynasty near Nankóu. Road of Spirits

Les treize tombeaux des empereurs de la dynastie des Ming. près de Nankéou. Le Chemin des Esprits

Die dreizehn Kaisergräber der Ming-Dynastie bei Nankóu. Geisterweg

Siling. Prov. Chihli

The Western Imperial Tombs of the Manchu Dynasty
Main entrance

Les tombeaux occidentaux de la dynastie des Mantchous
Entrée principale

Die westlichen Kaisergräber der Mandschu-Dynastie. Haupteingang

Siling. Prov. Chihli

The Western Imperial Tombs of the Manchu Dynasty
Part view of a gate at the main entrance

Les tombeaux occidentaux des empereurs de la dynastie des Mantchous. Vue d'une partie d'une porte de l'entrée principale

Die westlichen Kaisergräber der Mandschu-Dynastie. Teilansicht eines Tores am Haupteingang

Siling. Prov. Chihli

Column on the Road of Spirits

Colonne sur le Chemin des Esprits

Säule am Geisterweg

Siling. Prov. Chihli

The Western Imperial Tombs of the Manchu-Dynasty
Bridge on the Road of Spirits

Les tombeaux occidentaux des empereurs de la dynastie des Mantchous. Pont du Chemin des Esprits

Die Westlichen Kaisergräber der Mandschu-Dynastie. Brücke im Geisterweg

Siling. Prov. Chihli

The Road of Spirits seen from the Bridge

Le Chemin des Esprits vu du pont

Der Geisterweg von der Brücke aus

Siling. Prov. Chihli

The Western Imperial Tombs of the Manchu Dynasty
The Road of Spirits in front of the Tomb Temple

Les tombeaux occidentaux des empereurs de la dynastie des Mantchous. Le Chemin des Esprits devant le temple funéraire

Die Westlichen Kaisergräber der Mandschu-Dynastie. Der Geisterweg vor dem Grabtempel

Siling. Prov. Chihli

A Tomb Temple

Temple funéraire

Ein Grabtempel

Peking. Si shan. Shih tze wo. Prov. Chihli

Monastery garden in the Western Mountains Pékin. Jardin d'un couvent dans les Montagnes de l'Ouest

Klostergarten in den Westbergen

Peking. Prov. Chihli

Door in the Temple of the Wind God

Porte du temple du dieu du vent

Tür im Tempel des Windgottes

*3 China

Peking. Prov. Chihli

Dragon on the edge of a sluice in the Túngchou Canal

Dragon sur le bord de l'écluse du canal de Toúngchou

Drache am Schleusenrand im Túngchou-Kanal

Peking. Wan shou shan. Prov. Chihli

End of Bridge in the Summer Palace

Extrémité d'un pont du Palais d'Eté

Brückenendigung im Sommerpalast

Peking. Prov. Chihli

Entrance to a cemetery in the Plain of Peking — Entrée d'un cimetière dans la plaine de Pékin

Eingang zu einem Friedhof in der Ebene von Peking

Peking — Jehol. Prov. Chihli

Pass temple on the road to Jehol

Temple au col de la route de Jéhol

Passtempel auf dem Wege nach Jehol

Jehol. Putala. Prov. Chihli

The Lama Monastery Putala in Jehol. View from south-east

Le couvent lamaïque Poutala à Jéhol. Vue prise du sud-est

Das Lamakloster Putala in Jehol. Blick von Südost

Jehol. Hingkung. Prov. Chihli

In the Lama Monastery Hingkung

Dans le couvent lamaïque Hingkoung

Im Lamakloster Hingkung

Jehol. Hingkung. Prov. Chihli

In the Lama Monastery Hingkung

Dans le couvent lamaïque Hingkoung

Im Lamakloster Hingkung

Jehol. Hingkung. Prov. Chihli

Gilded bronze roof

Toit de bronze doré

Dach aus vergoldeter Bronze

Withdrawn from
CLEVELAND
SCHOOL OF ART
LIBRARY

Jehol. Putala. Prov. Chihli

Main building in Putala. View from south-west

Bâtiment principal de Poutala. Vue prise du sud-ouest

Hauptbau in Putala. Blick von Südwest

Jehol. Pú lo sze. Prov. Chihli

Terraces and circular building

Terrasses et Rotonde

Terrassen und Rundbau

Jehol. Pú lo sze. Prov. Chihli

Terrace in the Lama Monastery Pú lo sze — Terrasse dans le couvent lamaïque Poú lo se

Terrasse im Lamakloster Pú lo sze

Jehol. Hingkung. Prov. Chihli

Glazed Pagoda

Pagode vernissée

Glasurpagode

Luan ho. Prov. Chihli

Journey from Jehol down the Luan River

Descente du fleuve du Louan, en aval de Jéhol

Reise von Jehol abwärts den Luan Fluß

Luan ho. Prov. Chihli

On the Luan River

Sur le fleuve du Louan

Auf dem Luan Fluß

Peking. Si shan. Tsíng i yüan. Prov. Chihli

Coloured glazed gate in the Western Hills near Peking

Porte vernissée en couleurs variées, dans les Montagnes d'Ouest près de Pékin

Buntglasiertes Tor in den Westbergen bei Peking

Ling yen sze. Prov. Shantung

Monastery of the Animated Mountain Summits

Couvent des Cimes animées

Kloster der beseelten Berggipfel

Ling yen sze. Lohan. Prov. Shantung

Buddhist apostles in the Monastery of the Animated Mountain Summits — Apôtres bouddhistes au couvent des Cimes animées

Buddhistische Apostel im Kloster der beseelten Berggipfel

Ling yen sze. Prov. Shantung

Buddhist cemetery of the Monastery

Buddhistischer Friedhof des Klosters

Cimetière bouddhiste du couvent

Tsinanfu. Ta ming hu. Tsíen fo shan. Prov. Shantung

Lake of the Great Light in Tsinanfu and Mount of the 1000 Buddhas Lac de la Grande Splendeur à Tsinanfou et Montagne des 1000 Bouddhas

See des Großen Glanzes in Tsinanfu und Berg der 1000 Buddhas

Tsinanfu. Ta ming hu. Prov. Shantung

Lake of the Great Splendour

Lac de la Grande Splendeur

See des großen Glanzes

Tsíng yang shu. Prov. Shantung

Hall with glazed terra cotta reliefs in the Temple of the Tái shan Goddess

Salle avec reliefs en terre cuite vernissée au temple de la déesse du Taï chan

Halle mit glasierten Tonreliefs im Tempel der Tái shan-Göttin

Tsíng yang shu. Prov. Shantung

Gable in the Temple of the Tái shan Goddess — Fronton du temple de la déesse du Tái chan

Giebel im Tempel der Tái shan-Göttin

Táianfu. Tai miao. Prov. Shantung

Main Entrance of the Great Temple at the foot of the Eastern Sacred Mount Tái shan

Entrée principale du Grand Temple au pied du Mont sacré oriental de Tái chan

Haupteingang zum Großen Tempel am Fuße des Östlichen Heiligen Berge Tái shan

Táianfu. Tai miao. Ta tien. Prov. Shantung

Main Hall in the Great Temple at the foot of Tái shan

Salle principale du Grand Temple du Taï chan

Haupthalle im Großen Tempel am Tái shan

Táianfu. Tai miao. Prov. Shantung

View of the Sacred Mount Tái shan over the Great Temple to the north

Le Grand Temple vu d'une hauteur au sud. Au fond le Mont sacré de Tái chan

Blick über den Großen Tempel nach Norden auf den Heiligen Berg Tái shan

Tái shan. Prov. Shantung

The stone stairway leading to the summit of the Sacred Mount — L'escalier de pierre conduisant au sommet du Mont sacré

Die Steintreppe zum Gipfel des Hejligen Berges

Tái shan. Nan tien men. Prov. Shantung

The "Southern Heavenly Gate" on the summit of the Sacred Mount — La "Porte méridionale du Ciel" au sommet du Mont sacré

Das „Südliche Himmelstor" am Gipfel des Heiligen Berges

Tái shan. Prov. Shantung

The Temple of the Summit of the sacred Tái shan — Les temples sur le sommet du Mont sacré de Tái chan

Die Tempel auf der Spitze des Heiligen Tái shan

Kŭfu. Wen miao. Prov. Shantung

Main Hall in the Temple of Confucius

Salle principale du temple de Confucius

Haupthalle im Tempel des Konfuzius

Kúfu. Prov. Shantung

Gate on the way to the grave of Confucius

Porte sur la route conduisant au tombeau de Confucius

Tor auf dem Wege zum Grabe des Konfuzius

Yenchoufu. Pái lou. Prov. Shantung

Memorial Gate

Porte commémorative

Gedächtnistor

Yenchoufu, Prov. Shantung

Part of a Memorial Gate. Limestone

Partie d'une porte commémorative en pierre calcaire

Teil eines Gedächtnistores aus Kalkstein

Yenchoufu. Prov. Shantung

Bridge

Pont

Brücke

Jehol. Prov. Chihli

Bridge in the imperial Park

Brücke im Kaiserlichen Park

Pont dans le parc impérial

Prov. Shansi

Journey to Wu tái shan, northern approach

Voyage au Ou tái chan, en venant du nord

Reise zum Wu tái shan vom Norden her

Prov. Shansi

Journey to Wu tái shan. Ascent to Pass Gate of the Great Wall

Voyage au Ou tái chan. Montée de la porte du Grand Mur située au haut du col

Reise zum Wu tái shan. Aufstieg zum Paßtor der Großen Mauer

Wu tái shan. Prov. Shansi

The Monasteries in the elevated valley of the Sacred Buddhist Mount of the 5 Summits

Les couvents dans la haute vallée du Mont sacré bouddhiste des 5 Cimes

Die Klöster im Hochtal des heiligen buddhistischen Berges der 5 Kuppen

Wu tái shan. Shê li tá. Prov. Shansi

The Great Pagoda of Sacred Relics

La Grande Pagode aux Reliques

Die Große Reliquienpagode

Wu tái shan. Hien túng sze. Prov. Shansi

Buddhist Library and the Terraces at the end of the Monastery

Bibliothèque bouddhiste et la terrasse à l'extrémité du couvent

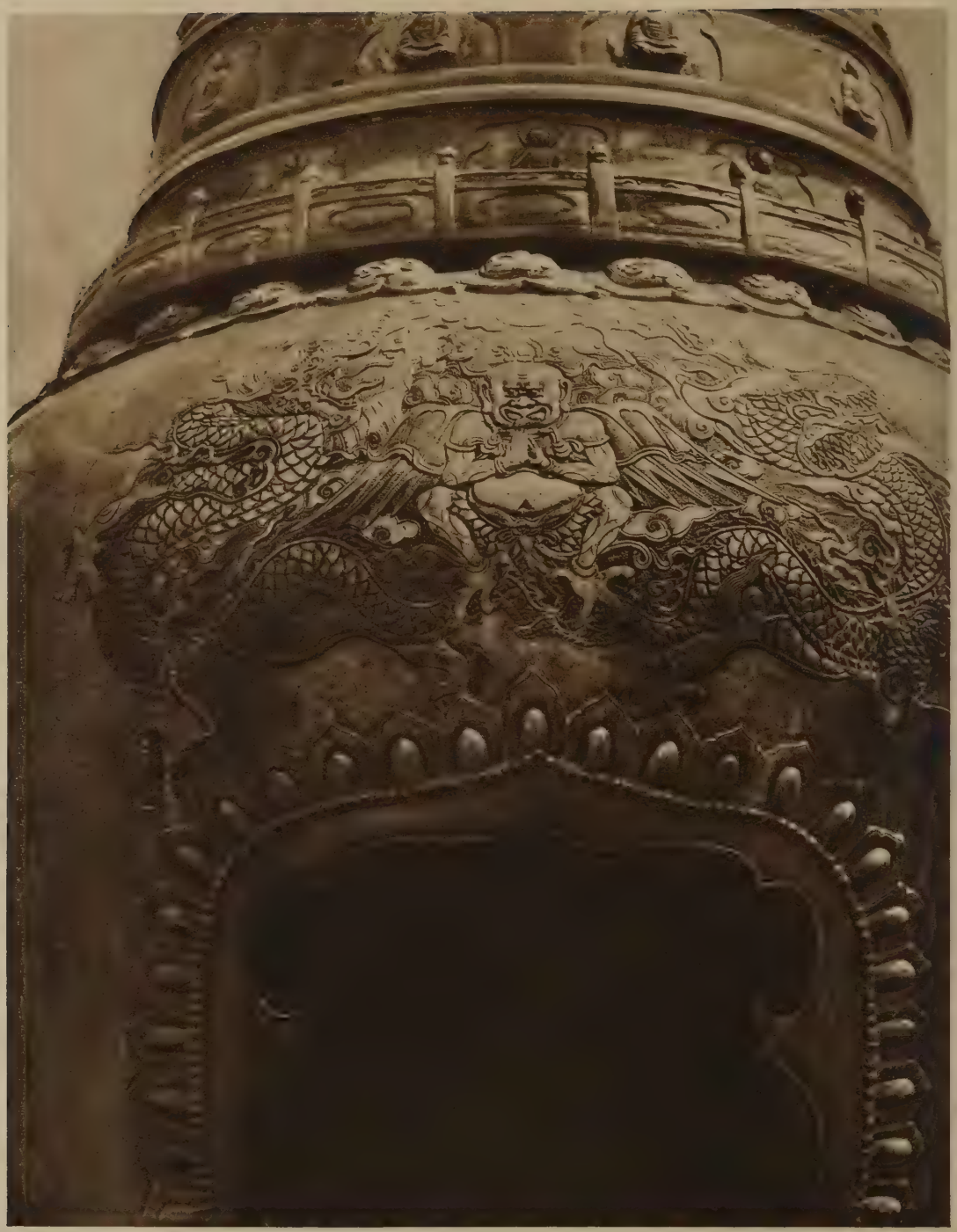
Buddhistische Bibliothek und die Terrasse am Ende des Klosters

Wu tái shan. Hien túng sze. Prov. Shansi

Terrace of the 5 Bronze Pagodas

Terrasse des 5 Pagodes de bronze

Terrasse der 5 Bronzepagoden



Wu tái shan. Hien túng sze. Prov. Shansi

Part of one of the 5 gilded bronze Pagodas

Partie en bronze doré d'une des 5 Pagodes

Teil einer der 5 Pagoden aus vergoldeter Bronze

Wu tái shan. Hien túng sze. Prov. Shansi

Part of one of the 5 gilded bronze Pagodas

Partie en bronze doré d'une des 5 Pagodes

Teil einer der 5 Pagoden aus vergoldeter Bronze

Wu tái shan. Hien túng sze. Prov. Shansi

Great Hall of Prayer

Grande salle des prières

Große Gebetshalle

Wu tái shan. Shih fang táng. Prov. Shansi

Painted wood-carving of the Main Hall

Sculpture de bois peinte de la salle principale

Bemalte Holzschnitzerei der Haupthalle

Wu tái shan. Shih fang táng. Prov. Shansi

Part of the wall. Terra cotta

Pan de mur en terre cuite

Mauerteil aus Terrakotta

Miao tái tze. Prov. Shensi

Roof-ridge. Terra cotta

Couronnement de toit en terre cuite

Dachbekrönung aus Terrakotta

Táiyüanfu. Prov. Shansi

Bronze unicorn guarding the Fen River

Unicorne de bronze gardant le fleuve du Fen

Einhorn aus Bronze bewacht den Fen-Fluß

Táiyüanfu. Ta pei sze. Prov. Shansi

Bronze lions at the temple entrance — Lions de bronze à l'entrée du temple

Bronzelöwen am Tempeleingang

Táiyüanfu. Shuang tá sze. Prov. Shansi

Massive Hall

Salle massive

Massive Halle

Tsin tze. Prov. Shansi

Main Hall of a temple group

Salle principale d'un groupe du temple

Haupthalle einer Tempelgruppe

Tsin tzé. Prov. Shansi

Ground-floor of the Main Hall

Rez-de-chaussée de la salle principale

Erdgeschoß der Haupthalle

Yangwuchen. Prov. Shansi

Dwelling house

Maison d'habitation

Wohnhaus

Meng chéng. Huang Ti miao. Prov. Shansi

Emperor Huang Ti Memorial Hall

Salle commémorative de l'empereur Houang Ti

Gedächtnishalle des Kaisers Huang Ti

Píngyangfu, Prov. Shansi

Emperor Yao Memorial Temple. Main Hall

Temple commémoratif de l'empereur Yao. Salle principale

Gedächtnistempel des Kaisers Yao. Haupthalle

Mien shan. Yün feng sze. Prov. Shansi

Cave Monastery in the Mien Mountains

Couvent taillé dans le roc, dans les montagnes de Mien

Höhlenkloster im Mien-Gebirge

Píngyangfu. Prov. Shansi

Defile in the Loess

Défilé dans le lœss

Engpass im Löss

Píngyangfu. Prov. Shansi

Defile in the Loess

Défilé dans le lœss

Engpass im Löss

Kiaichou. Lutsún. Prov. Shansi

The Salt Lake

Le Lac salé

Der Salzsee

Kiaichou. Kuan Ti. Prov. Shansi

General Kuan Yü as War God in the temple of his native town

Le général Kouan Yu en dieu de la guerre, dans le temple de sa ville natale

Der Feldherr Kuan Yü als Kriegsgott im Tempel seiner Geburtsstadt

Mienhien, Prov. Shensi

General Ma Cháo in his temple

Le général Ma Tcháo dans son temple

Der Feldherr Ma Cháo in seinem Tempel

Hua yin miao. Prov. Shensi

The Western Sacred Mount Hua shan and the Great Temple at its foot Le Mont sacré occidental Houa-chan et le Grand Temple à son pied

Der westliche Heilige Berg Hua shan und der Große Tempel an seinem Fuß

Hua shan. Prov. Shensi

The cylinder of the Mount of the 5 Peaks: Middle and Western Peak

La montagne cylindrique aux cinq pics: pointe du milieu et pointe occidentale

Der fünfgezackte Bergzylinder: Mittel- und Westspitze

Hua shan. Prov. Sensi

The Western Sacred Mount. View to north: western peak, sea of clouds and plain

Le Mont sacré occidental. Vue vers le nord: pointe occidentale, mer de nuages et plaine

Der westliche Heilige Berg. Blick nach Norden: Westspitze, Wolkenmeer und Ebene

Hua shan. Pai yün. Prov. Shensi

White clouds round the summit of the Sacred Mount

Nuages blancs autour des cimes du Mont Sacré

Weiße Wolken um die Gipfel des Heiligen Berges

Sianfu. Pei men. Prov. Shensi

North Gate of Sianfu, the Provincial Capital

Porte septentrionale de Sianfou, capitale de la province

Nordtor von Sianfu, der Hauptstadt der Provinz

Sianfu. Pei men. Prov. Shensi

Main Tower of the North Gate

Tour principale de la Porte septentrionale

Hauptturm des Nordtores

Sianfu. Li pai sze. Prov. Shensi

Front court of the Great Mosque

Avant-cour de la Grande Mosquée

Vorhof der großen Moschee

Sianfu. Li pai sze. Prov. Shensi

Main court of the Great Mosque

Cour principale de la Grande Mosquée

Haupthof der großen Moschee

Sianfu. Ta yen tá. Prov. Shensi

Great Wild Goose Pagoda

Grande Pagode de l'Oie sauvage

Große Wildganspagode

Sianfu. Siao yen tá. Prov. Shensi

Small Wild Goose Pagoda

Petite Pagode de l'Oie sauvage

Kleine Wildganspagode

Miao tái tze. Tsín ling shan. Prov. Shensi

Chancellor Chang Liang Memorial Temple in the Tsín ling Mountains

Temple commémoratif du Chancelier Tchang Liang dans les Montagnes de Tsín ling

Gedächtnistempel für den Kanzler Chang Liang im Tsín ling Gebirge

Miao tái tze, Prov. Shensi

Monastery Garden

Jardin du couvent

Klostergarten

Miao tái tze. Prov. Shensi

Main Court of Monastery

Haupthof im Kloster

Cour principale du couvent

Miao tái tze. Prov. Shensi

Guests' house in Monastery Garden

Maison des étrangers dans le jardin du couvent

Gästehaus im Klostergarten

Miao tái tze. Prov. Shensi

Stairway to the Sacred Temple Hill

Escalier de la Sainte Colline du temple

Treppe zum heiligen Tempelhügel

Wu tái shan. Pú sa tien. Prov. Shansi

Entrance to Monastery

Montée du couvent

Aufgang zum Kloster

Kuangyüanhien. Wu Hou tzé. Prov. Szechúan

Empress Wu Hou Memorial Temple

Temple commémoratif de l'Impératrice Ou Heou

Gedächtnistempel der Kaiserin Wu Hou

Kuangyüanhien. Prov. Szechúan

Rock Buddhas over the Wu Hou Temple — Bouddhas taillés dans le roc au-dessus du temple de l'Impératrice Ou Heou

Felsenbuddhas über dem Tempel der Wu Hou

Kuangyüanhien. Kia ling kiang. Tsíen fo ai. Prov. Szechúan

Rock of the 1000 Buddhas on the banks of the Kia ling

Rocher des 1000 Bouddhas au bord du Kia ling

Felsen der 1000 Buddhas am Ufer des Kia ling

Kuangyûanhien. Tsíen fo ai. Prov. Szechúan

Chapel in the rocks of the 1000 Buddhas

Chapelle dans le Rocher des 1000 Bouddhas

Kapelle im Felsen der 1000 Buddhas

Lokianghien. Prov. Szechúan

Water-wheel

Roue hydraulique

Wasserschöpfrad

Hanchou. Prov. Szechúan

Village

Dorfbild

Vue d'un village

Chéngtufu, Wenshu yüan. Prov. Szechúan

Main Hall in the Wenshu Monastery

Salle principale du Couvent de Wenchou

Haupthalle im Kloster des Wenshu

Chéngtufu. Tsíng yang kung. Prov. Szechúan

Octagonal Hall of Laotze in the Tsíng yang Monastery

Salle octogone de Laotze dans le Couvent de Tsíng yang

Achtseitige Halle des Laotze im Tsíng yang Kloster

Kuanhien. Prov. Szechúan

View of the Tsíng chéng Mountains down the Min River — Vue en aval du fleuve du Min sur les Montagnes de Tsíng tchéng

Blick abwärts den Min-Fluß auf die Berge des Tsíng chéng

Kuanhien. Prov. Szechúan

View up the Min River. Suspension bridge and Örl Lang Temple

Vue en amont du fleuve du Min. Pont suspendu et Temple d'Eúl Lang

Blick aufwärts den Min-Fluß. Hängebrücke und Tempel des Örl Lang

Kuanhien. Prov. Szechúan

Suspension bridge over the Min River

Hängebrücke über den Min-Fluß

Pont suspendu sur le fleuve du Min

Kuanhien. Prov. Szechúan

Bridge-head of the suspension bridge

Tête du pont suspendu

Brückenkopf der Hängebrücke

Kuanhien. Wen miao. Prov. Szechúan

Main Hall in the temple of Confucius

Salle principale dans le Temple de Confucius

Haupthalle im Tempel des Konfuzius

Kuanhien. Fu lung kuan. Prov. Szechúan

Main Hall of Li Ping in the "Temple of the Tamed Dragon"

Salle principale de Li Ping dans le "Temple du Dragon dompté"

Haupthalle des Li Ping im "Tempel des gebändigten Drachen"

Kuanhien. Örl Lang miao. Prov. Szechúan

Entrance to the Örl Lang Temple — Entrée du Temple d'Eúl Lang

Eingang in den Tempel des Örl Lang

Kuanhien. Örl Lang miao. Prov. Szechúan

Court-Yard with Wall of Spirits — Esplanade avec mur des esprits

Vorplatz mit Geistermauer

Kuanhien. Örl Lang miao. Prov. Szechúan

First frontcourt of the Örl Lang Temple

Première avant-cour du Temple d'Eúl Lang

Erster Vorhof im Tempel des Örl Lang

Kuanhien. Örl Lang miao. Prov. Szechúan

Second frontcourt

Deuxième avant-cour

Zweiter Vorhof

Kuanhien. Örl Lang miao. Prov. Szechúan

Main Hall and Incense Pagoda in the Örl Lang Temple

Salle principale et Pagode de l'Encens dans le Temple d'Eúl Lang

Haupthalle und Weihrauchpagode im Tempel des Örl Lang

Kuanhien. Örl Lang miao. Prov. Szechúan

The uppermost halls of the Temple — Les halles supérieures du Temple

Die obersten Hallen des Tempels

Kuanhien. Fu lung kuan. Prov. Szechúan

Li Ping's statue in the "Temple of the Tamed Dragon"

Statue de Li Ping dans le „Temple du Dragon dompté"

Statue des Li Ping im „Tempel des gebändigten Drachen"

Wanhien. Wen miao. Prov. Szechúan

Bell in the Temple of Confucius

Cloche dans le Temple de Confucius

Glocke im Tempel des Konfuzius

Tsíng chéng shan. Prov. Szechúan

Rock Chapel in the Tsíng chéng Mountains

Chapelle taillée dans le roc dans les Montagnes de Tsíng tchéng

Felsenkapelle in den Bergen des Tsíng chéng

Tsíng chéng shan. Chao yang tung. Prov. Szechúan

Cave of the Morning Sun

Grotte du Soleil levant

Höhle der Morgensonne

Kuanhien. Ling yen sze. Prov. Szechúan

Kuanyin Grotto in the Animated Rocks

Grotte de Kouanyin dans le Rocher animé

Grotte der Kuanyin im Beseelten Felsen

Tsíng chéng shan. San tsíng kung. Prov. Szechúan

Main Hall of the Monastery

Haupthalle des Klosters

Halle principale du couvent

Tsíng chéng shan. Prov. Szechúan

Hall of the Celestial Queen

Halle de la Reine du Ciel

Halle der Himmelskönigin

Yachoufu. Kin feng sze. Prov. Szechúan

Tomb Pagoda In the "Golden Summit Monastery" Pagode funéraíre dans le „Couvent de la Cime d'or"

Grabpagode im „Kloster des Goldenen Gipfels"

Yachoufu. Kin feng sze. Prov. Szechúan

Priests' tombs in the "Golden Summit Monastery"

Tombeaux de prêtres dans le „Couvent de la Cime d'or"

Priestergräber im „Kloster des Goldenen Gipfels"

Yachoufu. Prov. Szechúan

Family tomb

Tombeau de famille

Familiengrab

Yachoufu. Ya kiang. Prov. Szechúan

View up the Ya River

Vue en amont de la rivière de Ya

Blick aufwärts den Ya-Fluß

Yachoufu. Ya kiang. Prov. Szechúan

View down the Ya River

Vue en aval de la rivière d'Ya

Blick abwärts den Ya-Fluß

Yachoufu. Prov Szechúan

Bridge in the Town

Pont dans la ville

Brücke in der Stadt

Süchoufu. Pan pien sze. Prov. Szechúan

The Pan pien Monastery on the Min River

Le Couvent de Pan pien sur le fleuve Min

Das Pan pien Kloster am Min-Fluß

O mi shan. Tsíng yin ko. Prov. Szechúan

The Buddhist Sacred Mount O mi.
Hermitage of Pure Sound

La montagne sacrée bouddhique O mi.
Ermitage du son pur

Der buddhistische Heilige Berg O mi. Klause des reinen Klanges

O mi shan. Wan nien sze. Prov. Szechúan

Pagoda of Relics in the "Monastery of Eternity" Pagode des reliques dans le „Couvent de l'Eternité"
Reliquien-Pagode im „Kloster der Ewigkeit"

O mi shan. Kin ting. Prov. Szechúan

Monastery buildings on the "Golden Summit", the highest peak of the Sacred Mount O mi

Bâtiment du couvent sur la „Cime d'Or", le plus haut sommet de la montagne sacrée O mi

Klostergebäude auf dem „Goldenen Gipfel", der höchsten Spitze des Heiligen Berges O mi

O mi shan. Kin ting. Prov. Szechúan

The "Golden Summit", highest peak of the mountain with its precipitous descent in a sea of clouds

La „Cime d'Or", le sommet le plus élevé de la montagne O mi prés du versant escarpé, dans la mer de nuages

Der „Goldene Gipfel", die höchste Spitze des Berges, am Steilabfall im Nebelmeer

O mi shan. Kin ting. Prov. Szechúan

Mummified abbot as a statue in a monastery on the "Golden Summit" of the Sacred Mount O mi

Momie d'un abbé servant de statue, dans un couvent sur la „Cime d'Or" de la montagne sacrée O mi

Mumifizierter Abt als Statue in einem Kloster auf dem „Goldenen Gipfel" des Heiligen Berges O mi

O mi shan. Kin ting. Púhien pú sa. Prov. Szechúan

The Bodhisatva Púhien, the tutelary deity of the Sacred Mount, on his elephant, in a monastery on the "Golden Summit"

Le bodhisatva Poúhien, dieu tutélaire de la montagne sacrée, sur son éléphant, dans un couvent de la „Cime d'Or"

Der Bodhisatva Púhien, die Schutzgottheit des Heiligen Berges, auf seinem Elefanten, in einem Kloster auf dem „Goldenen Gipfel"

Kiatingfu. Prov. Szechúan

The town of Kiating at the junction of the rivers Min, Tung and Ya. View towards the south.

La ville de Kiating, au confluent des rivières Min, Toung et Ya. Vue vers le sud

Die Stadt Kiating an der Vereinigung der Flüsse Min, Tung und Ya. Blick nach Süden

Süchoufu. Prov. Szechúan

View from the town up the Min River

Vue de la rivière Min, en amont de la ville

Blick von der Stadt aufwärts den Min Fluß

Hanchou. Prov. Szechúan

Roadside altar

Autel au bord de la route

Wegaltar

Kíungchou. Prov. Szechúan

Village

Scène villageoise

Dorfbild

Tsíng chéng shan. Prov. Szechúan

In the Tsíng chéng Mountains

Dans les montagnes de Tsíng tchéng

In den Bergen des Tsíng chéng

Luchou-Tzeliutsing. Prov. Szechuan

Landscape

Paysage

Landschaft

Luchou-Tzeliutsing. Prov. Szechúan

Roadside altar

Autel au bord de la route

Wegaltar

Luchou-Tzeliutsing. Prov. Szechúan

Memorial gates on the road

Portes commémoratives sur la route

Gedächtnistore auf dem Wege

Tzeliutsing. Prov. Szechúan

Salt boats in the Industrial district of the salt-wells

Bateaux servant au transport du sel dans le district des puits salants

Salzboote im Industriebezirk der Salzbrunnen

Tzeliutsing. Prov. Szechúan

The industrial district of the salt-wells

Le district industriel des puits salants

Der Industriebezirk der Salzbrunnen

Tzeliutsing. Shansi hui kuan. Prov. Szechúan

Shansi Provincial Club. Main Court with hall

Club des compatriotes de la province de Chansi. Cour principale avec salle

Klub der Landsleute aus der Provinz Shansi. Haupthof mit Halle

Tzeliutsing. Shansi hui kuan. Prov. Szechúan

Shansi Provincial Club. Stage over entrance

Club de Chansi. Scène d'un théâtre au-dessus de l'entrée

Shansi-Klub. Theaterbühne über dem Eingang

Chúngkíngfu. Prov. Szechúan

Alley in the town of Chúngkíng

Ruelle dans la ville de Tchóngkíng

Gasse in der Stadt Chúngkíng

Chúngkíngfu. Prov. Szechúan

House-door in the alley, ornamented with glazed porcelain

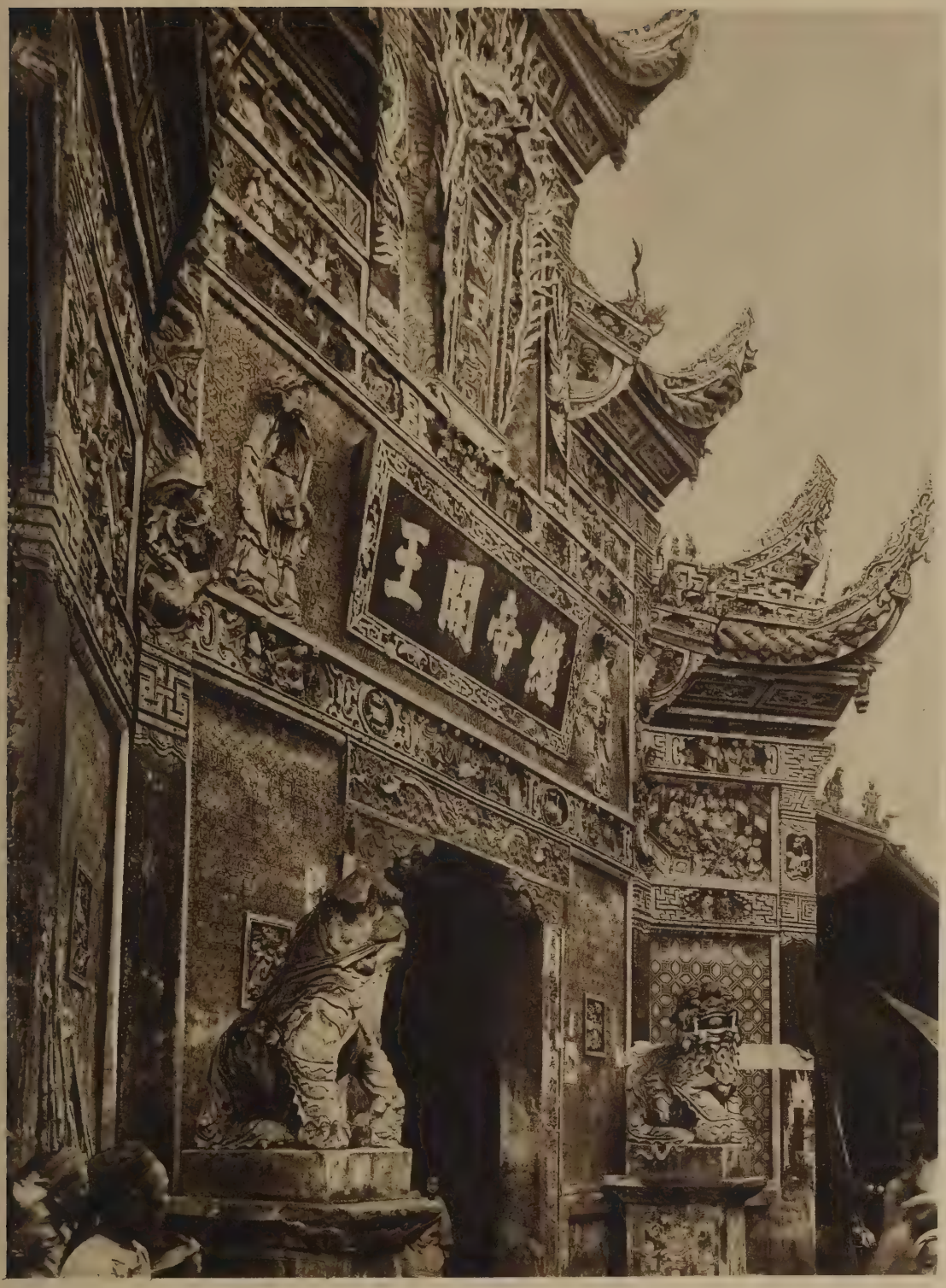
Entrée de maison dans la ruelle. Ornement en mosaïque de porcelaine

Hauseingang in der Gasse. Schmuck aus Porzellanstücken

Fengtuhien. Wang mu tien. Prov. Szechúan

Entrance to the Temple of the Maternal Goddess — Entrée du temple de la Déesse maternelle

Eingang zum Tempel der mütterlichen Göttin



Tzeliutsing-Fushunhien. Yü wang kung. Prov. Szechúan

Entrance to the Emperor Yü's Temple in the village of Yuentán
Glazed porcelain ornamentation

Entrée du temple de l'empereur Yu, dans le village de Yuentán
Ornement en mosaïque de porcelaine

Eingang in den Tempel des Kaisers Yü im Dorfe Yüentán. Schmuck aus Porzellanstücken

Wanhien. Prov. Szechúan

Gate of a fortified village

Porte d'un village fortifié dans la montagne

Tor eines befestigten Bergdorfes

Chúngkíngfu. Lao kün tung. Prov. Szechůan

Gate of the Cave Temple of Laotze — Porte de la grotte-temple de Laotze

Tor zum Höhlentempel des Laotze

Wanhien. Chén kung tung. Prov. Szechúan

Entrance to the Cave Temple of Lord Chén — Entrée de la grotte-temple du seigneur Tchén

Eingang in den Höhlentempel des Herrn Chén

Chúngkíngfu. Prov. Szechúan

Door of a dwelling-house

Porte d'une maison d'habitation

Tür eines Wohnhauses

Kúeichoufu. Prov. Szechúan

The town of Kúeichou on the Yangtze

La ville de Kóeitcheou sur le Yangtze

Die Stadt Kúeichou am Yangtze

Shih pao chai. Wan yin shan. Prov. Szechúan

Village and Sacred Rock on the banks of the Yangtze

Village et rocher sacré sur le bord du Yangtze

Dorf und heiliger Felsen am Ufer des Yangtze

Wanhien. Kiao ting shan. Prov. Szechúan

Grave on the seopes of Kiao ting Hill near Wanhien

Tombeau sur la montagne de Kiao ting, près de Wanhien

Grab am Kiao ting Berg bei Wanhien

Wanhien. Kiao ting shan. Prov. Szechúan

Mountain of the "Sedan-Chair Knob" with graves — La montagne du "Bouton de Palanquin" avec ses tombeaux

Der Berg des "Sänften-Knopfes" mit Gräberanlagen

Wanhien. Wen miao. Prov. Szechúan

Forecourt with pond and dragon bridge in the Temple of Confucius in Wanhien

Avant-cour avec étang et pont de dragons dans le temple de Confucius à Wanhien

Vorhof mit Teich und Drachenbrücke im Tempel des Konfuzius in Wanhien

Wanhien. Wen miao. Prov. Szechúan

Main hall and bell tower in the Temple of Confucius — Salle principale et clocher dans le temple de Confucius

Haupthalle und Glockenturm im Tempel des Konfuzius

Wanhien. Huan hou kung. Prov. Szechúan

General Chang Fei's Memorial Temple on the high banks of the Yangtze

Temple commémoratif du général Tchang Fei sur le bord escarpé du Yangtze

Gedächtnistempel für den Feldherrn Chang Fei auf dem hohen Ufer des Yangtze

Wanhien. Huan hou kung. Prov. Szechüan

Porcelain roof-ridge in General Chang Fei's Memorial Temple

Couronnement en mosaïque de porcelaine d'un faîte dans le temple commémoratif du général Tchang Fei

Firstbekrönung aus Porzellanstücken im Gedächtnistempel des Feldherrn Chang Fei

Wanhien. Huan hou kung.. Prov. Szechúan

Stage in General Chang Fei's Memorial Temple

Scène d'un théâtre dans le temple commémoratif du général Chang Fei

Theaterbühne im Gedächtnistempel des Feldherrn Chang Fei

Louchou-Tzeliutsing. Nan hua kung. Prov. Szechúan

Stage in a club house

Scène d'un théâtre dans un bâtiment de club

Theaterbühne in einem Klubgebäude

Yangtzekiang. Feng siang kóu. Prov. Szechúan

The Bellows Gorge below Kúeichoufu. View up stream — La Gorge du Soufflet en aval de Kóeitcheoufou. Vue en amont du fleuve

Die Blasebalgschlucht unterhalb Kúeichoufu. Blick aufwärts den Strom

Yangtzekiang. Feng siang kóu. Prov. Szechúan

The Bellows Gorge

La Gorge du Soufflet

Die Blasebalgschlucht

Yangtzeklang. Feng siang kóu. Prov. Szechúan

The Bellows Gorge

La Gorge Soufflet

Die Blasebalgschlucht

Yangtzekiang. Feng siang kóu. Prov. Szechúan

The Bellows Gorge. View down stream

La Gorge du Soufflet. Vue en aval du fleuve

Die Blasebalgschlucht. Blick abwärts den Strom

Ichángtu. Lung wang tung. Prov. Hupei

Cave Temple of the Dragon King opposite the Brush Holder Mountain near Icháng

Grotte-Temple du Roi des Dragons, en face la montagne du Porte-Pinceau près d'Itcháng

Höhlentempel des Drachenkönigs gegenüber dem Pinselhalter-Berg bei Icháng

Ichángfu. Pi kia shan. Prov. Hupei

The Brush Holder Mountain opposite the Cave Temple of the Dragon King

La montagne du Porte-Pinceau, en face de la grotte-temple du Roi des Dragons

Der Pinselhalter-Berg gegenüber dem Höhlentempel des Drachenkönigs

Ichángfu. Lung wang tung. Prov. Hupei

Gate Hall in the Temple of the Dragon King

Entrée de la grotte-temple du Roi des Dragons

Torhalle im Höhlentempel des Drachenkönigs

Ichángfu. Lingkuan tien. Prov. Hupei

Entrance to Lingkuan's temple

Entrée d'un temple de Lingkouan

Eingang in einen Tempel des Lingkuan

Tung ting hu. Prov. Hunan

On Lake Tung ting

Sur le lac Toung ting

Auf dem Tung ting-See

Tung ting hu. Siang kiang. Prov. Hunan

Mouth of the Siang River

Entrée de la rivière du Siang

Einfahrt in den Siang-Fluß

Tzeliutsing. Shansi hui kuan. Prov. Szechúan

Interior court with side-entrance and flag-staff in the Shansi Club Cour intérieure avec entrée latérale et mât de pavillon dans le Club Shansi

Innenhof mit Seiteneingang und Flaggenmast im Shansi-Klub

Chángshafu. Tso Wensiang tzé. Yü pei tíng. Prov. Hunan

Memorial tablet as spirit wall in the Temple for the Statesman Tso in the town of Chángsha

Plaque votive servant de protection contre les mauvais esprits, dans le temple commémoratif de l'homme d'Etat Tsouo dans la ville de Tschángcha

Inschrifttafel als Geistermauer im Gedächtnistempel für den Staatsmann Tso in der Stadt Chángsha

Chángshafu. Wencháng kung. Prov. Hunan

Main Hall in the temple for the God of Literature

Salle principale dans le temple du Dieu de la Littérature

Haupthalle im Tempel für den Gott der Literatur

Chángshafu. Chén kia tzé táng. Prov. Hunan

Ancestral Temple of the Chén family. Main court with bell tower

Temple des ancêtres de la famille Tchén. Cour principale avec clocher

Ahnentempel der Familie Chén. Haupthof mit Glockenturm

Chángshafu. Chén kia tzé táng. Prov. Hunan

Ancestral Temple of the Chén family.
Bell tower in the main court

Temple des ancêtres de la famille Tchén.
Clocher dans la cour principale

Ahnentempel der Familie Chén. Glockenturm im Haupthof

Lilinghien. Prov. Hunan

Entrance to the Memorial Temple

Entrée d'un temple commémoratif

Eingang in einen Gedächtnistempel

Heng shan. Nan yüo miao. Prov. Hunan

Great Temple at the southern Sacred Mount Heng.
Part of the main hall

Grand temple au pied de la montagne sacrée méridionale de Heng.
Partie de la salle principale

Großer Tempel am Fuß des südlichen Heiligen Berges Heng. Teil der Haupthalle

Heng shan. Nan yüo miao. Prov. Hunan

Great Temple at foot of the southern Sacred Mount Heng
Main Hall

Grand temple au pied de la montagne sacrée méridionale de Heng
Salle principale

Großer Tempel am Fuß des südlichen Heiligen Berges Heng. Haupthalle

Lilinghien. Prov. Hunan

Bridge

Brücke

Pont

Hengchoufu. Prov. Hunan

Siang River and temple

Fleuve du Siang et temple

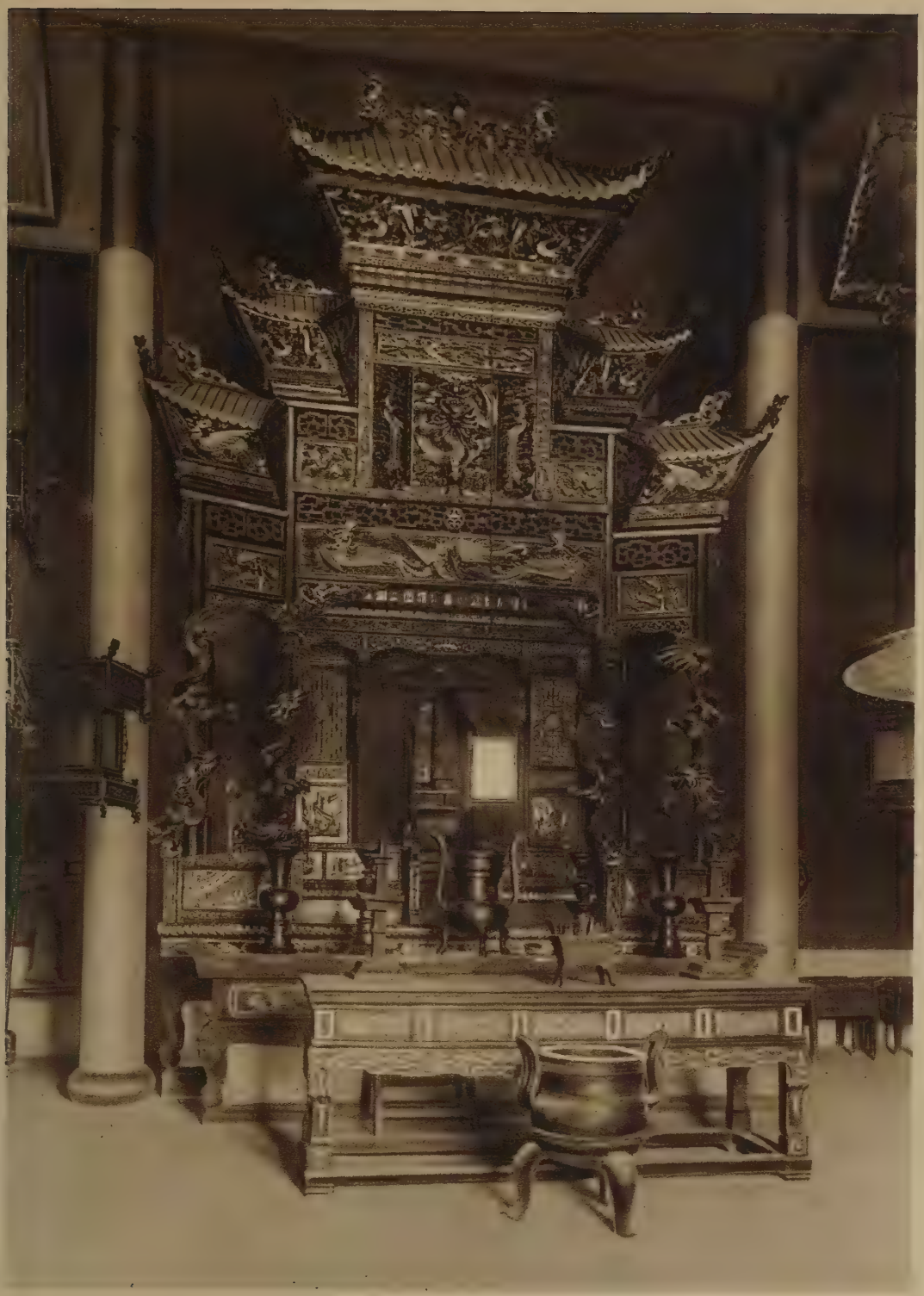
Siang-Fluß und-Tempel

Lilinghien. Prov. Hunan

Memorial Gate

Porte commémorative

Gedächtnistor



Chángshafu. Fu sheng miao. Prov. Hunan

Main altar in the Great Temple of Confucius — Autel principal dans le Grand Temple de Confucius

Hauptaltar im großen Tempel für Konfuzius

Hengchoufu. Prov. Hunan

Alley

Ruelle

Gasse

Prov. Hunan

House entrance

Entrée de maison

Hauseingang

Prov. Hunan

Family temple

Temple de famille

Familientempel

Lilinghien. Tzé táng. Wencháng lou. Prov. Hunan

Family temple and town tower of the God of Literature

Temple de famille et tour urbaine du Dieu de la Littérature

Familientempel und Stadtturm des Gottes der Literatur

Prov. Kuangsi

Wayside altar

Wegaltar

Autel au bord de la route

Prov. Kuangsi

Wayside grave

Grab am Wege

Tombeau au bord de la route

Prov. Kuangsi

Country road and memorial gate

Grand'route et porte commémorative

Landstraße und Gedächtnistor

Prov. Kuangsi

On the journey

Auf der Reise

En voyage

Prov. Kuangsi

Conic mountains to the north of Kueilinfu

Montagnes coniques au nord de Koeilinfou

Kegelberge nördlich von Keilinfu

Kueilinfu. Prov. Kuangsi

Kueilin, the provincial capital. View to the east

Koeilin, capitale de la province. Vue vers l'est

Kueilin, die Hauptstadt der Provinz. Blick nach Osten

Kueilinfu. Prov. Kuangsi

Kueilin, the provincial capital. View to the north-west

Koeilin, capitale de la province. Vue vers le nord-ouest

Kueilin, die Hauptstadt der Provinz. Blick nach Nordwest

Kueilinfu. Kí sing tung. Prov. Kuangsi

Bridge at the "Grotto of the 7 Stars"

Pont près de la "Grotte des 7 Etoiles"

Brücke an der „Höhle der 7 Sterne"

Kueilinfu. Fuchou hui kuan. Prov. Kuangsi

Fuchou Provincial Club. Entrance

Club des compatriotes de Foutcheou Esplanade

Klub der Landsleute aus Fuchou. Vorplatz

Kueilinfu. Ku tá. Prov. Kuangsi

Ancient pagoda

Vieille pagode

Alte Pagoda

Kuei klang. Prov. Kuangsi

Kuei River. Circus of rocks

La rivière du Koei Cirque de rochers

Kuei-Fluß. Ein Zirkus aus Felsen

Kuei kiang. Prov. Kuangsi

Kuei River. Boats alongside the banks

La rivière du Koei. Canots près du bord

Kuei-Fluß. Boote am Ufer

Pínglofu. Prov. Kuangsi

Town of Pinglo on the Kuei River. Canton Club

La ville de Pinglo sur le Koei. Club de Canton

Stadt Pinglo am Kuei-Fluß. Canton-Klub

Wuchoufu. Prov. Kuangsi

Memorial Gate and glimpse of the West River

Porte commémorative et vue sur la rivière occidentale

Gedächtnistor und Blick auf den Westfluß

Wuchoufu. Prov. Kuangsi

Bronze censer

Encensoir en bronze

Weihrauchbecken aus Bronze

Wuchoufu. Prov. Kuangsi

Bronze censer

Encensoir en bronze

Weihrauchbecken aus Bronze

Kuangchou. Chén kia tzé táng. Prov. Kuangtung

Canton capital of the province. Ancestral temple of the Chén Family. Street frontage

Canton, capitale de la province. Temple des ancêtres de la famille Tchén. Façade sur la rue

Canton, Hauptstadt der Provinz. Ahnentempel der Familie Chén. Straßenfront

Kuangchou. Prov. Kuangtung

Temple for the God of Medicine. Gable looking to street

Temple du Dieu de la Médecine. Fronton sur la rue

Tempel für den Gott der Medizin. Straßengiebel

Kuangchou. Prov. Kuangtung

Canton. Temple of the God of Medicine. Reliefs in main court

Canton. Temple du Dieu de la Médecine. Reliefs dans la cour principale

Canton. Tempel für den Gott der Medizin. Reliefs im Haupthof

Kuangchou. Prov. Kuangtung

Temple for the God of Medicine. Roof-ridge: Dragons and pearl

Temple du Dieu de la Médecine. Faîte: Dragons et perle

Tempel für den Gott der Medizin. Dachfirst: Drachen und Perle

Kuangchou. Chén kia tzé táng. Prov. Kuangtung

Canton. Side entrance to the Chén Family temple

Canton. Porte donnant sur la rue, dans le temple de la famille des Tchén

Canton. Straßenpforte zum Familientempel der Chén

Kuangchou. Chén kia tzé táng Prov. Kuangtung

Main hall and altars in the Chén Family temple

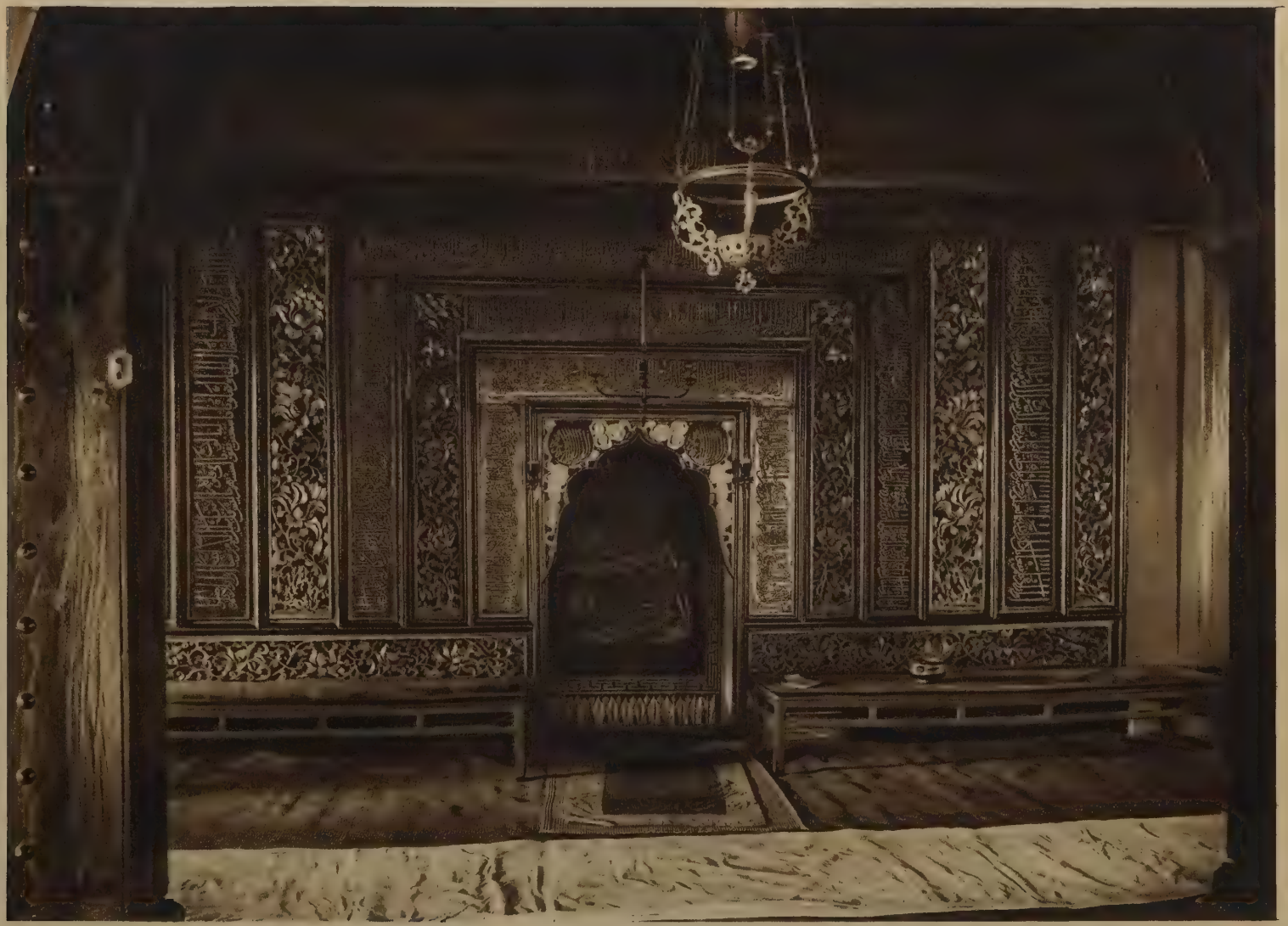
Salle principale et autels dans le temple de la famille des Tchén

Haupthalle und Altäre im Familientempel der Chén

Kuangchou. Li pai sze. Prov. Kuangtung

Canton. Interior of the Great Mosque — Canton. Intérieur de la Grande Mosquée

Canton. Innenraum der Großen Moschee



Kuangchou. LI pai sze. Prov. Kuangtung

Sacred niche in the Great Mosque

Niche sacrée dans la Grande Mosquée

Heilige Nische in der-Großen Moschee

Kuangchou. Hai túng sze. Prov. Kuangtung

Canton. Marble pagoda in the "Monastery of the Sea Banner"

Canton. Pagode de marbre dans le " Couvent de la Banniére de la Mer"

Canton. Marmorpagode im „Kloster des Meeresbanners"

Kuangchou. Chen hai wu tseng lou. Prov. Kuangtung

"Sea Tamer" tower on the North Hill in Canton

La tour dite "Dompteur de la Mer" sur la colline nord á Canton

Der Turmbau „Bändiger des Meeres" auf dem Nordhügel in Canton

Kuangchou, Yüeh siu shan. Kuanyin shan. Prov. Kuangtung

The North Hill of Canton with the Kuanyin tower and temple.
In front of the town a mosque

La colline nord à Canton, avec tour et temple de Kouanyin.
Mosquée devant la ville

Der Nordhügel von Canton mit Turmbau und Tempel der Kuanyin. Vor der Stadt eine Moschee

Kuangchou. Kuanyin shan. Prov. Kuangtung

View from the North Tower of the north wall of the town and Kuanyin hill

Vue du haut de la tour septentrionale sur le mur septentrional de la ville et la colline de Kouanyin

Blick vom Nordturm auf die Nordmauer der Stadt und den Hügel der Kuanyin

Kuangchou. Pai yün shan. Prov. Kuangtung

Numerous graves in the hills north of Canton. View to north.
Mountain of the White Clouds

Innombrables tombeaux dans les montagnes au nord de Canton.
Vue vers le nord sur la Montagne des Nuages blancs

Zahllose Gräber in den Nordbergen vor Canton. Blick nach Norden auf den Berg der Weißen Wolken

Kuangchou. Pai yün shan. Prov. Kuangtung

Numerous graves in the north of Canton. View to south. Town, plain, and West River

Innombrables tombeaux dans les montagnes au nord de Canton. Vue vers le sud sur la ville, la plaine et la rivière occidentale

Zahllose Gräber in den Nordbergen vor Canton. Blick nach Süden auf Stadt, Ebene und Westfluß

Kuangchou. Pai yün shan. Prov. Kuangtung

Numerous graves in the hills north of Canton. Mountain of the White Clouds

Innombrables tombeaux dans les montagnes au nord de Canton. La Montagne des Nuages blancs

Zahllose Gräber in den Nordbergen vor Canton. Der Berg der Weißen Wolken

Kuangchou. Pai yün shan. Prov. Kuangtung

Graves in the Mountain of the white Clouds

Tombeaux dans la Montagne des Nuages blancs

Gräber im Berg der Weißen Wolken

Kuangchou. Pai yün shan. Neng jen sze. Prov. Kuangtung

Inner court in the Neng Jen Monastery on the heigts of the Mountain of the white Clouds, near Canton

Cour intérieure du Couvent de Neng jen sur la hauteur de la Montagne des Nuages blancs près de Canton

Innenhof im Neng Jen Kloster auf der Höhe des Berges der Weißen Wolken bei Canton

Kuangchou. Pai yün shan. Neng jen sze. Prov. Kuangtung

Main hall in the Neng Jen Monastery

Salle principale du Couvent de Neng Jen

Haupthalle im Neng Jen Kloster

Fuchou. Prov. Fukien

Entrance to a nobleman's grave

Entrée du tombeau d'un personnage de distinction

Eingang zu einem vornehmen Grabe

Fuchou. Prov. Fukien

Grave

Tombeau

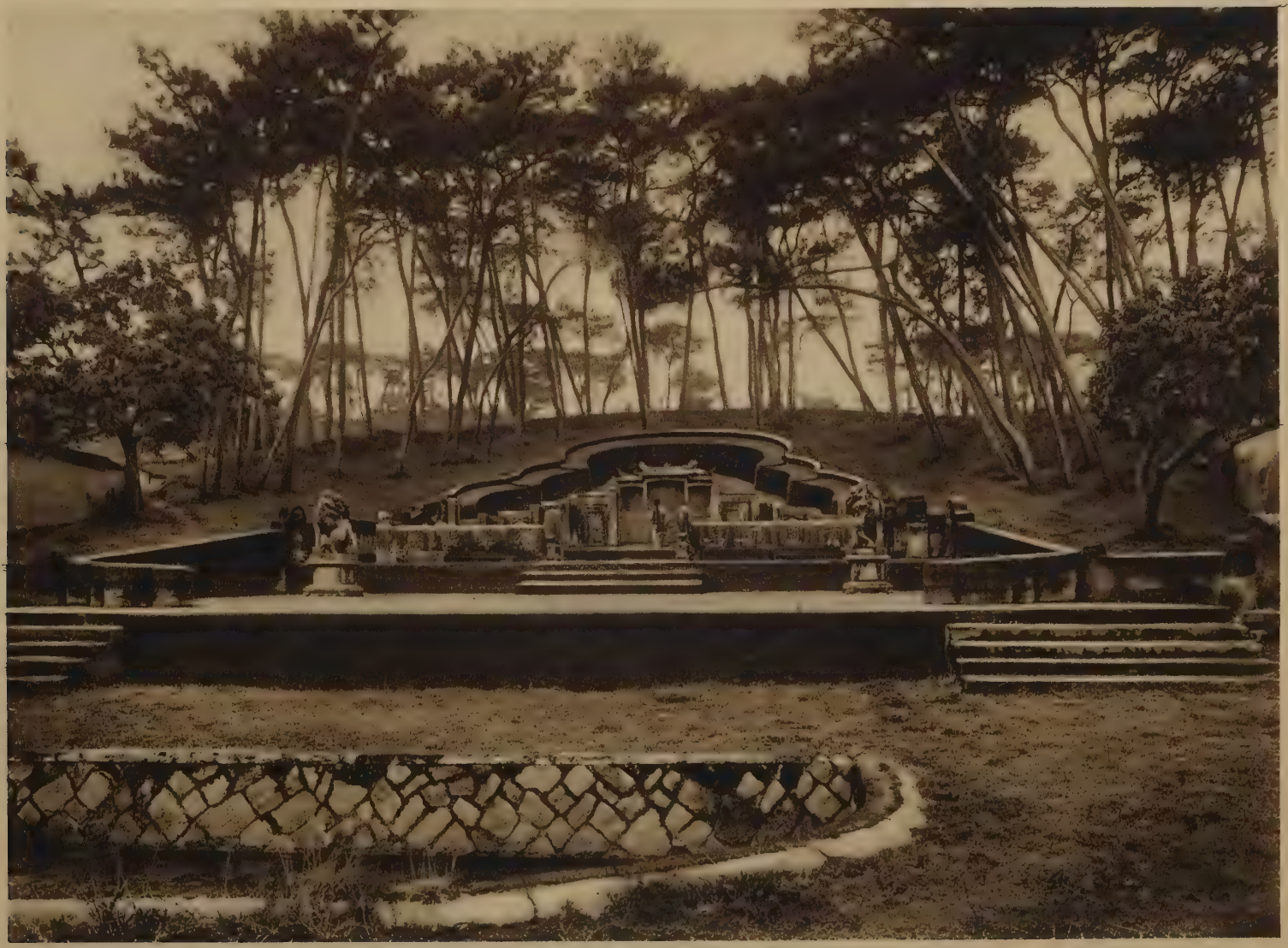
Grab

Fuchou. Prov. Fuklen

Grave

Grab

Tombeau



Fuchou. Prov. Fukien

Grave

Tombeau

Grab

Fuchou. Ku shan. Yung tsüan sze. Prov. Fukien

Prayer Hall in the Monastery of the Rushing Source on Drum Mountain near Fuchou

Salle des prières dans le Couvent de "La Source qui coule" sur la Montagne du Tambour, près de Foutcheou

Gebetshalle im Kloster der Strömenden Quelle auf dem Trommelberg bei Fuchou

Fuchou. Ku shan. Yung tsüan sze. Prov. Fukien

In the Prayer Hall of the Monastery on Drum Mountain — Dans la salle des prières du couvent sur la Montagne du Tambour

In der Gebetshalle des Klosters auf dem Trommelberg

Fuchou. Ku shan. Yung tsüan sze. Prov. Fukien

Imperial double altar in the Monastery of the Rushing Source on Drum Mountain near Fuchou

Double autel impérial dans le Couvent de "La Source qui coule" sur la Montagne du Tambour, près de Foutcheou

Kaiserlicher Doppelaltar im Kloster der Strömenden Quelle auf dem Trommelberg bei Fuchou

Fuchou. Ku shan. Yung tsüan sze. Prov. Fukien

Reposing marble Buddha in the library of the Monastery on Drum Mountain

Bouddha au repos, en marbre, dans la bibliothèque du Couvent sur la Montagne du Tambour

Ruhender Buddha aus Marmor in der Bibliothek des Klosters auf dem Trommelberg

Fuchou. Ku shan. Yong tsüan sze. Prov. Fukien

State altar in the Rushing Source Monastery on Drum Mountain near Fuchou

Autel somptueux dans le Couvent de "La Source qui coule" sur la Montagne du Tambour, près de Foutcheou

Prunkaltar im Kloster der Strömenden Quelle auf dem Trommelberg bei Fuchou

Fuchou. Ku shan. Yung tsüan sze. Prov. Fukien

Pagoda of Relics in the library of the Monastery on Drum Mountain

Pagode des reliques dans la bibliothèque du couvent sur la Montagne du Tambour

Reliquienpagode in der Bibliothek des Klosters auf dem Trommelberg

Fuchou. Prov. Fukien

The Harbour. Drum Mountain on left

Le Port. A gauche, la Montagne du Tambour

Der Hafen. Zur Linken der Trommelberg

Santuao. Prov. Fukien

Santao town and harbour

Ville et port de Santao

Stadt und Hafen von Santao

Shanghai. Prov. Kiangsu

Silversmith's house

Maison d'un orfèvre pour l'argenterie

Haus eines Silberschmieds

Shanghai. Lung hua tá. Prov. Kiangsu

Pagoda of the Beauty of Dragon

Pagode de la Beauté du Dragon

Pagode der Drachenschönheit

Táiyüanfu. Ta pei sze. Prov. Shansi

Thousand-armed Kuanyin in the Monastery of Great Pity

Kouanyin à 1000 bras dans le Couvent de la Grande Pitié

1000armige Kuanyin im Kloster des Großen Erbarmens

Suchou. Kieh túng sze. Prov. Kiangsu

Thousand-armed Kuanyin of the Four Cardinal Points in Kieh túng Monastery

Kouanyin à 1000 bras des Quatre-Points-Cardinaux, dans le Couvent de Kieh tóung

1000armige Kuanyin der 4 Weltgegenden im Kieh túng Kloster

Hangchoufu. Sihu. Prov. Chekiang

West Lake near Hangchou, the provincial capital

Le lac occidental près de Hangtcheou, capitale de la province

Der Westsee bei Hangchou, der Hauptstadt der Provinz

Hangchoufu. Sihu. Prov. Chekiang

On the Shores of the West Lake

Sur le bord du lac occidental

Am Ufer des Westsees

Hanchoufu. Sihu. Ling ying sze. Prov. Chekiang

"Refuge of Souls" valley near West Lake, Hangchou

Vallée du "Refuge des Ames" sur le lac occidental près de Hangtcheou

Tal „Zuflucht der Seelen" am Westsee bei Hangchou

Hangchoufu. Sihu. Prov. Chekiang

Grave of Yo Fei and his wife

Tombeau de Yo Fei et de sa femme

Grab des Yo Fei und seiner Frau

Hangchoufu. Sihu. Yün lin sze. Prov. Chekiang

Pagoda in the Cloud Grove Monastery on West Lake near Hangchou

Pagode dans le Couvent du Bois des Nuages, sur le lac occidental près de Hangtcheou

Pagode im Kloster des Wolken-Haines am Westsee bei Hangchou

Hangchoufu. Sihu. Sheng yin sze. Prov. Chekiang

Marble pagoda in the Sheng yin Monastery — Pagode de marbre dans le couvent de Cheng yin

Marmorpagode im Sheng yin Kloster

Hangchoufu. Sihu. Hing kung. Prov. Chekiang

Imperial library on West Lake near Hangchou

Bibliothèque impériale, sur le bord du lac occidental, près de Hangtcheou

Kaiserliche Bibliothek am Westsee bei Hangchou

Tzeliutsing. Shansi hui kuan. Prov. Szechúan

Part of hall in the Shansi Club

Partie d'une salle du Club de Chansi

Teil einer Halle im Shansi-Klub

Ningpo-Tíen túng sze. Prov. Chekiang

On the journey to the Monastery of the Celestial Boy near Ningpo

En route pour le Couvent de l'enfant du Ciel, près de Ningpo

Auf der Reise zum Kloster des Himmelsknaben bei Ningpo

Ningpo-Tíen túng sze. Prov. Chekiang

Grave in a field

Grab auf dem Felde

Tombeau dans la campagne

Tíen túng sze. Prov. Chekiang

Main hall in the Monastery of the Celestial Boy near Ningpo

Salle principale du Couvent de l'Enfant du Ciel, près de Ningpo

Haupthalle im Kloster des Himmelsknaben bei Ningpo

Tíen túng sze. Prov. Chekiang

Altar in the main hall of the monastery

Autel dans la salle principale du couvent

Altar in der Haupthalle des Klosters

Tíen túng sze. Prov. Chekiang

Procession of monks going to prayers

Cortège des moines se rendant à la prière

Zug der Mönche zum Gebet

Tíen túng sze. Prov. Chekiang

The abbot of the monastery

L'abbé du couvent

Der Abt des Klosters.

Ningpo. Prov. Chekiang

On the south wall of the town

An der Südmauer der Stadt

Près du mur méridional de la ville

Ningpo. Prov. Chekiang

Temple entrances

Entrées de temples

Tempeleingänge

Ningpo. Fukien hui kuan. Prov. Chekiang

Stage in the Fukien Club

Scène du théâtre du Club Foukien

Theaterbühne im Fukien-Klub

Ningpo. Fukien hui kuan. Prov. Chekiang

Forecourt in the Fukien Club

Avant-cour du Club de Foukien

Vorhof im Fukien-Klub

Ningpo. Prov. Chekiang

Store-house

Palais marchand

Kaufhaus

Ningpo. Prov. Chekiang

Store-house

Palais marchand

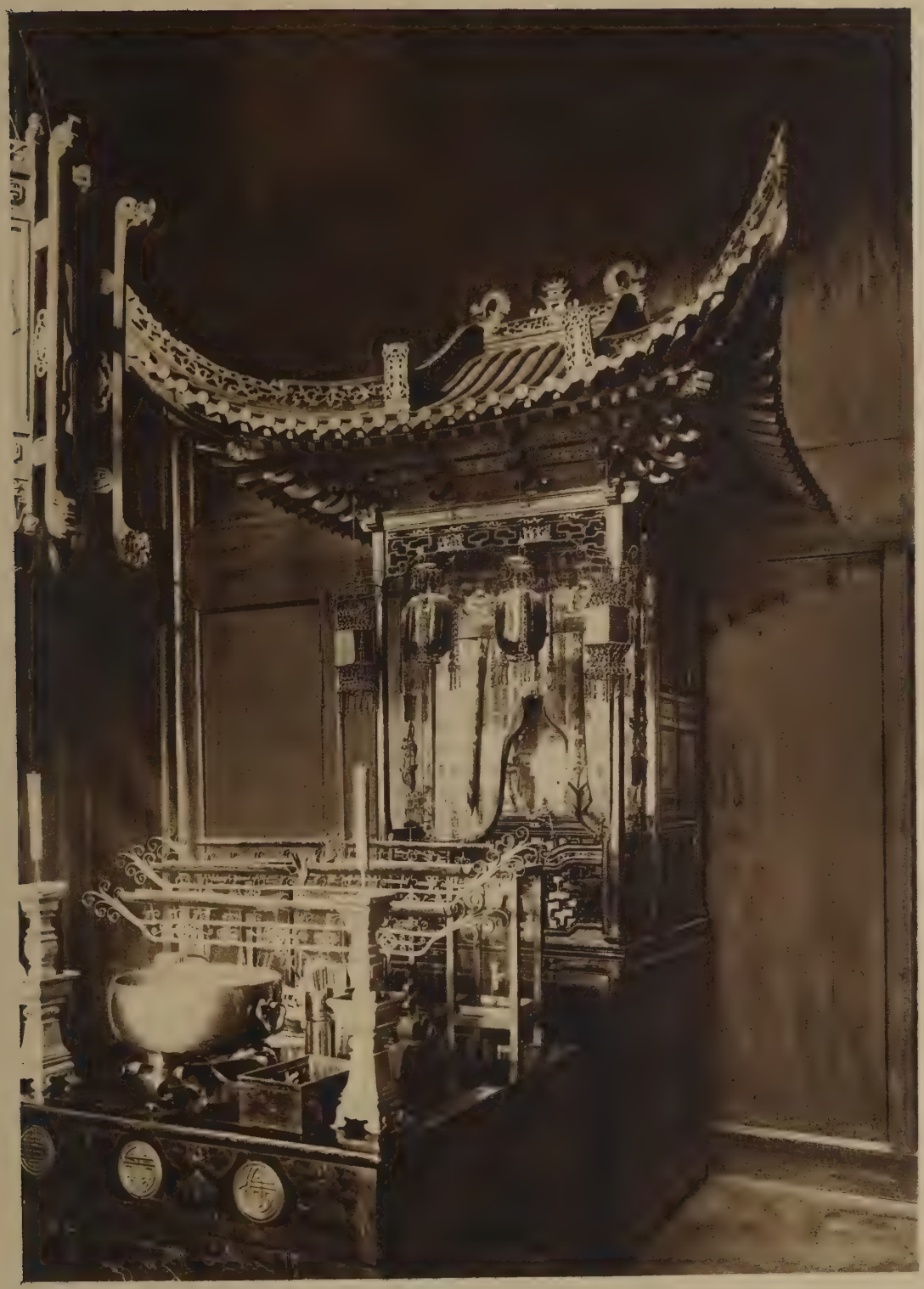
Kaufhaus

Ningpo. Fukien hui kuan. Prov. Chekiang

Altar of the Celestial Queen in the Fukien Club

Autel de la Déesse du Ciel dans le Club Foukien

Altar der Himmelskönigin im Fukien-Klub



Pú tó shan. Fa yü sze. Prov. Chekiang

Monastery of the Rain of Law on Pú tó Island. Altar of the Pearl Goddes

Couvent de la Pluie de la Loi dans l'île de Póu tó Autel de la déesse formée d'une perle

Kloster des Gesetzesregens auf der Insel Pú tó. Altar der Perlengöttin

Hainingchou. Prov. Chekiang

Bore at the mouth of the Tsíen táng River

Mascaret à l'embouchure de la riviére du Tsíen táng

Flutwelle in der Mündung des Tsíen táng-Flusses

Pú tó shan. Prov. Chekiang

Pú tó, the sacred Buddhist Island of Kuanyin, the Goddess of Mercy Póu tó, l'île sainte bouddhique dédiée à Kouanyin, déesse de la Misericorde

Pú tó, die buddhistische Heilige Insel der Kuanyin, der Göttin der Barmherzigkeit

Pú tó shan. Tái tze tá. Prov. Chekiang

Pagoda of Prince Buddha in the south-east of the Sacred Isle

Pagode du Prince Bouddha, au sud-est de l'île sainte

Pagode des Prinzen Buddha im Südosten der Heiligen Insel

Pú tó shan. Fa yü sze. Prov. Chekiang

Monks' common grave belonging to the Monastery of the Rain of Law

Tombeau commun des moines du Couvent de la Pluie de la Loi

Gemeinsames Grab der Mönche vom Kloster des Gesetzesregens

Pú tó shan. Fa yü sze. Prov. Chekiang

Bridge to Monastery of the Rain of Law on the Sacred Island of Pú tó

Pont conduisant au Couvent de la Pluie de la Loi dans l'île sainte de Póu tó

Brücke zum Kloster des Gesetzesregens auf der Heiligen Insel Pú tó

Pú tó shan. Fa yü sze. Prov. Chekiang

Main court of the monastery

Cour principale du couvent

Haupthof des Klosters

Pú tó shan. Fa yü sze. Prov. Chekiang

Filial piety: he brings rice to his parents

Amour filial: l'enfant apporte du riz à ses parents

Kindliche Liebe: Er bringt Reis für die Eltern

Pú tó shan. Fa yü sze. Prov. Chekiang

Filial Piety: his prayers drive the Thunder God from his mother's grave

Amour filial: les prières de l'enfant chassent du tombeau de sa mère le Dieu du Tonnerre

Kindliche Liebe: Sein Flehen verscheucht den Donnergott vom Grabe der Mutter

Pú tó shan. Fa yü sze. Prov. Chekiang

The Goddess Kuanyin in a white robe with green bamboo

La déesse Kouanyin en robe blanche brodée de bambou vert

Die Göttin Kuanyin in weißem Gewande mit grünem Bambus

Pú tó shan. Fa yü sze. Prov. Chekiang

Marble goddess Kuanyin in glass altar — La déesse Kouanyin, en marbre, dans un autel de verre

Marmorbild der Kuanyin im Glasaltar

Pú tó shan. Prov. Chekiang

Priest's grave on summit of Sacred Mount — Tombeau de prêtre au sommet de la montagne sacrée

Priestergrab am Gipfel des Heiligen Berges

DATE DUE

NA 1540 .B58 1925
3836
Boerschmann, Ernst, 1873-
1949.

Picturesque China

Withdrawn from
Jessica Gund Memorial Library
Cleveland Institute of Art
11141 East Boulevard
Cleveland, Ohio 44106
DEMCO